

AMERICAN

25c

1949 YEARLY IN U.S.

Cinematographer

THE MAGAZINE OF MOVIE PICTURE PHOTOGRAPHERS



1949-50 AWARDS NUMBER

Academy Awards • Look Award • Golden Globe Award

S.C. Picture Of The Month Award • American Cinematographer Awards

APRIL

1950

TWENTY-SECOND ANNUAL AWARDS



REG. U.S. PAT. OFF.

Congratulates

PAUL C. VOGEL, A.S.C.

for Best Achievement in Black-and-White Cinematography
on the

METRO-GOLDWYN-MAYER PRODUCTION

"BATTLEGROUND"

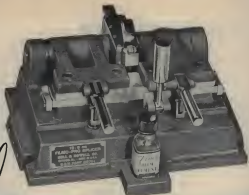
Photographed on
DU PONT "SUPERIOR" 2

E. I. DU PONT DE NEMOURS & COMPANY, INC.

Photo Products Department

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Filmo



FILMO-PRO...NEW 16mm and 8mm SPLICER

B&H PROFESSIONAL PORTABLE... 16mm-8mm



Straight-across frame line cut, heat heater, Carbide-tipped scraper blades... all the outstanding features of the FILMO-PRO Splicer (above) have been adapted to 16mm-8mm editing in this new... and portable professional model. Occupies 10 1/2" x 8 1/4" x 4 1/2" of bench space. Weighs only 13 1/2 pounds. Write for full details today!

B&H AUTOMATIC FILM SPLICING MACHINES ARE AVAILABLE IN 7 MODELS TO ACCOMMODATE ANY REQUIREMENT

Anticipating every special need in professional film editing, B&H provides seven versatile 16mm splicing machines, all fully automatic. Welds are film-tight and inconspicuous... accomplished quickly with minimum effort. B&H Splicing Machines have been standard equipment in film exchanges, laboratories, and studios since 1916. Write for new catalog, outlining your needs.



For amateur or professional, here's a new-type splicer... for 16mm or 8mm... sound or silent... color or black-and-white film. Gives you a film-moving straight cut at the frame line. And lowest visibility. Splice is only .003" wide!

Beautifully compact, the new FILMO-PRO is a versatile, one-operation, semi-automatic machine occupying only 7 1/2" x 7 1/2" x 4 1/2" of bench space, and weighing but five pounds. Will take B&H Heavy-duty 16mm Howeds, as shown above.

Innovations on the FILMO-PRO include a Carbide-tipped scraper... good indefinitely, without rebarbering. Blade-holder and support arm are integral parts of the machine. No need to pick up scraper block manually. After current is applied, FILMO-PRO shows both ends of the film and applies mechanical pressure automatically. Heater in the base shortens setting time. After scraping, simply release scraper support. Both hands remain free for winding film and changing scraper blades.

New FILMO-PRO Splicers are available for shipment now. Write Bell & Howell Company, 1148 McCormack Road, Chicago 45, Branches in New York, Hollywood, and Washington, D. C.

Precision Made by

Bell & Howell

Since 1917 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

AMERICAN Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

ARTHUR E. GAVIN, *Editor*

Technical Editor, EMERY HORN *Graphic Editor*, GLENN K. KREMER
Circulation, MARCELINE DICKER
Readings, ARTHUR BRUNS, FRED W. JACKSON, A.S.C., JOHN ASHOLD, A.S.C., ARTHUR EDWARDS, A.S.C., LEO GARDNER, A.S.C., CHARLES ROBERT, A.S.C., LOUIE SHAWNEY, A.S.C., FRED GAGE, A.S.C., DR. J. S. WATSON, A.S.C., DR. L. A. JONES, A.S.C., DR. C. E. K. MEER, A.S.C., DR. V. B. BROWN, A.S.C., COL. NATHAN LEVINSON

Editorial and Business Office: 1782 N. Orange Dr., Hollywood 28, Calif.
Telephone: GRAnite 2155

VOL. 31

APRIL • 1950

NO. 4

CONTENTS

ARTICLES

REMER, BARNES, RUTHERFORD CITED FOR 'PICTURE OF THE MONTH' AWARDS
—By Frederick Foster

156

1949 ACADEMY AWARD WINNERS

160

LOUIE AWARD WINNERS

161

GLASSER CHAIR AWARD WINNERS

161

LOCATIONS FILMED IN AFRICA FOR "KING SOLOMON'S SEALS"
—By Robert Jarrett, A.S.C.

162

FILMS TREATED AND SPECIAL EFFECTS AND LIVE TV SHOWS—By Herb A. Ephraim

164

HOW TO EDIT 'A' AND 'B' ROLLS—By Edward Fyle, Jr.

166

16MM. AND 8MM. CINEMATOGRAPHY

NEW HORIZONS FOR 16MM. NEWS FILMING—By Charles Levey

171

AMERICAN CINEMATOGRAPHERS' ACADEMY FILM AWARDS

173

FEATURES

HOLLYWOOD BULLETIN BOARD

174

CURRENT ASSIGNMENTS OF A.S.C. MEMBERS

178

NEWS SUMPS

179-181

ON THE COVER

PAUL C. VOGEL (left) and WINONA BLACK congratulate each other on winning the 1949 Academy Awards for achievement in photography. Awards went to Vogel for directing the photography on M-G-M's "Battleground" and to Winona Black for his photography in Technicolor of Arzoo Pictures' "The worst A. Yellow Kidney." Both are members of the American Society of Cinematographers.—Photo Courtesy Academy of Motion Picture Arts and Sciences



AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 3, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

The Society meets regularly once a month at its clubhouse at 1718 North Orange Drive, in the heart of Hollywood. On November 4, 1950, the Society established its monthly publication, "American Cinematographer" which is continuous in operation and which is now circulated in 46 countries throughout the world.

Dominant aims of the Society are to bring into close confederation and cooperation all leaders in the cinematographic art and science and to strive for pre-eminence in artistic perfection and scientific knowledge of the art.

OFFICERS AND BOARD OF GOVERNORS

CHARLES G. CLARK, President
FRED W. JACKSON, Exec. V. Pres. and Treas.
ARTHUR EDWARDS, First Vice-President
GEORGE J. FOLGER, Jr., Second Vice-Pres.
WILLIAM F. BRILL, Third Vice-President
RAY RUTHERFORD, Secretary
JOHN W. BIELLA, Sergeant-at-Arms
VICTOR MELNICK
SOL POLINSKY
ALFRED GLASSER
CHARLES ROBERT
LEO GARDNER
JOHN BRIDE
LEON SHAWNEY
JOSUUA WALKER

ALTERNATE BOARD MEMBERS

JOHN ASHOLD
SOL HALPERN
ARTHUR MILLER
HARVEY MEER
JOSUUA RUTHERFORD



AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1951, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Pan-American Union, \$5.00 per year; Canada, \$5.00 per year; Foreign, \$6.00. Single copies 25 cents; back numbers, 30 cents. Foreign single copies 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1950 by A. S. C. Agency, Inc. AUSTRALIAN REPRESENTATIVE: MAG-PA, 179 Elizabeth St., Melbourne



Mitchell * knows 'round the world...
wherever great 16mm and 35mm films are made



THE MOTION PICTURE INDUSTRY counts upon professional perfection... uses only the finest equipment. Mitchell has become the standard equipment of the world's leading studios... More 57% of the motion pictures shown in theatres throughout the world.



GOVERNMENT SERVICES are high specialists for photographic equipment. Tanker, rifle, precision perfect Mitchell 16mm and 35mm products have been selected for purchase by United States and Foreign Governments.



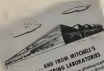
AMERICAN BUSINESS needs top quality film to produce sales, educate employees, create good will and inspire a better way of American Life. Today, more and more of the nation's business leaders specify modern, use Mitchell equipment.



NEWS SERVICES require fast, reliable photographic equipment for "on the spot" coverage. Working and exposure, in a field where mistakes are unknown, Mitchell has lived up to its reputation for dependability and accuracy.



TELEVISION demands adaptable equipment to meet fast changing techniques. Mitchell's professionally built changing techniques. Mitchell's professionally built equipment is now winning new contracts and bringing new excitement to the living of television programs and them.



... AND FROM MITCHELL'S
ENGINEERING LABORATORIES
newly developed, state-of-the-art photographic equipment will soon make a mark to establish for the year a new important contribution to 16mm and 35mm photographic perfection.

Mitchell Camera CORPORATION

666 WEST HARVARD STREET • GLENDALE 4, CALIFORNIA • CABLE ADDRESS: "MITCAMCO"
EASTERN REPRESENTATIVE: THEODORE ALTMAN • 357 FIFTH AVENUE • NEW YORK CITY 17 • MURRAY HILL 3-7028



85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell



M. S. Pat. No. 2,269,962

GOERZ AMERICAN APOGOR F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

- A new 1 1/2 element high quality lens for the 16 and 35mm. film camera. Corrected for all aberrations of field spreading, giving highest definition in black-and-white and color. Made by skilled Technicians with many years of optical training.
- Fitted to precision focusing mount which moves the lens smoothly without rotating standards or shifting image.
- This lens is now in C mount for 35mm. cameras. Fitting to other cameras upon special order.
- Also available near 16 and 35mm. unmounted and 35mm. mount.

Write for prices, giving your dealer's name.

The C.P. GOERZ AMERICAN OPTICAL COMPANY

Office and Factory

317 EAST 34 ST., NEW YORK 16, N. Y.
AC 4

Cameramen Attention!

HERE'S AN OPPORTUNITY
TO GET INTO BUSINESS

I'm offering for rent the following equipment all installed and working together with operation space and electricity:

One 35mm. Optical Printer
built at a cost of \$30,000.00

One President 16mm. stand with Bell & Howell camera, DC generator for both machines. Also a complete 16mm. making set up with dark room, shading machine and air dehumidifier.

An unusual chance for someone who can get the work to walk right into a ready-made plant on a reasonable deal.

LOUIS MEYER STUDIOS
5206 Exposition Boulevard
Los Angeles 24, California
TRess 6-4614



**MOTION PICTURE
13" PRINTERS**
COMMERCIAL AND REDUCTION
5800 KEN CORRECTION LANSBURG

Umler Photo Machine Co.

1577E Wyoming Ave., Detroit 21, Mich.

Rosher, Barnes, Ruttenberg Cited For 'Picture Of The Month' Awards

By FREDERICK FOSTER



ROSDER



BARNES



RUTTENBERG

TO CHARLES ROSHER, A.S.C., went the first of the monthly Picture Of The Month awards sponsored by the American Society of Cinematographers for his brilliant photography of Metro-Goldwyn-Mayer's "Red Duster," a black-and-white feature picture which has been cited for the award for January.

Last month the Society also nominated for the award more than 24 pictures released during February, and came up with a tie vote for "Samson And Delilah," photographed by George Barnes, A.S.C., for Paramount Pictures, and "That Forsyte Woman," photographed by Joseph Ruttenberg, A.S.C., for Metro-Goldwyn-Mayer. Both are Technicolor pictures.

Rosher, who has twice won Academy Awards for photography, displays in "Red Duster," a true artist's skill in moulding in the medium of black and white, dramatic and inspiring compositions that give substance and impact to the production. His camera work and lighting set the mood and sustain it throughout the picture, thus adding lustre to the performance of a brilliant cast, and brought out the utmost in dramatic emphasis of an excellent script.

The February award pictures, "Samson And Delilah," and "That Forsyte Woman," each in a distinct class of its own and received the specialized camera treatment it deserved, albeit with an extra measure of imaginative teamwork.

"Samson And Delilah," a "spectacle" production, received at the hands of George Barnes brilliant lighting and photography. The color is undeniably lavish, as it should be, and his massive interiors are a credit to his skill as a painter with light. And when he was called upon to photograph the dashing Delilah, he gave her everything he had

in his book of glorious lighting technique.

In "That Forsyte Woman," Joseph Ruttenberg was handed his first Technicolor assignment. The February Award given him for this photographic job attests to the success he achieved the first time out with a Technicolor camera.

As different from "Samson And Delilah" in day and night, "Forsyte Woman" is a mood picture in which there are fine, sensitive portrayals by every member of its excellent cast. Skillful and imaginative photography were essential to highlighting and lending individual emphasis to these portrayals.

Ruttenberg dug deep into his book of experience and applied every lighting trick in filming sequences for this picture, which ranged from low key and fog scenes, to intense interiors with their attendant demands for intensive crane and dolly shots. His closeups of players show a master photographer's deft touch.

The two pictures display the fine craftsmanship of two of the industry's most resourceful and artistic directors of photography. Each has received, along with Charles Rosher, a Picture Of The Month scroll indicative of their respective accomplishments.

The American Society of Cinematographers, in setting up its program of monthly awards, is stimulating a lively interest among its members and injecting a healthy competitive spirit in their work—all of which redounds to the benefit of the industry as a whole.

The monthly screening of films, which precedes the voting that names the award-winning film, serves, too, as a forum on cinematic techniques, affording directors of photography opportunities to hear the men who filmed nominated pictures discuss problems encountered in

(Continued on Page 143)

**At PRECISION today
we're processing the top
TV-KINESCOPE SHOWS
of Tomorrow!**



**Use our Precision
experience for your 16 mm.
television requirements!**

- Special TV techniques.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Manner equipment.
- Personal service.

...no wonder more and more
of the best 16 mm. films to-
day are processed at...

PRECISION

FLM LABORATORIES, INC.
21 West 46th St., New York 19, N. Y.
JU 2-3970

Hollywood Bulletin Board

TOM TUTWILER, A.S.C., returned from Alaska the middle of March, where he had been on a photographic assignment for Apex Film Corp. He was engaged immediately to do the Technicolor photography of an sequence for the Howard Hughes-RKO production, "Jet Pilot." Weston Hoch, A.S.C., will continue to carry on the production photography of the same picture.

WILLIAM SKALL, A.S.C., who recently returned from India, where he shot background plates for the M-G-M production, "Kam," is now engaged at that studio on the production photography of the same picture.

CHARLES SCHOENBAUM, A.S.C., nominated jointly this year with Robert Planch for an Academy Award for the photography of "Little Women," has been hospitalized for two weeks. After a successful operation for a minor ailment, Schoenbaum is resting at home and is expected to return to M-G-M sometime this month.

FLOYD CROSEY, A.S.C., photographing "The Brave Bulls" for Columbia in Mexico, has devised a protective steel cage for his camera and crew which enables him to obtain realistic closeups of bullfight action with the camera in the arena.

CORDON JENNINGS, A.S.C., who did special effects photography for Paramount's "Samson and Delilah," has resigned as head of that studio's special photographic effects department, a post he held for several years.

CHARLES R. DAILY, of Paramount Studios, and **Charles H. Handley**, west coast representative for National Carbon Division of the Union Carbide and Carbon Company, were elected to Associate Membership in the A.S.C. last month.

KARL FRIEDM, A.S.C., who resigned from Warner Brothers last month to devote all his time to managing the affairs of Photo Research Company, Burbank, which he founded, has taken into active partnership Henrik A. Weston of Santa Barbara. Weston is owner of Weston's photographic store in Santa Barbara, California, and of the Brooks Institute of Photography of the same city. Photo Research Products developed

the Norwood exposure meter, and manufactures the Spectra color temperature meter.

FRANK FLANER, A.S.C., recently completed filming "Three Husbands," for Gloria Films, for which he used Garzanti lenses exclusively—the first time on record that these lenses have been used to shoot an entire feature film production. Lenses, which permit unusual depth of focus and near-3-dimensional effects, were described in an article in the September, 1942, issue of American Cinematographer.

PAUL VOGEL, A.S.C., 1949 Academy Award winner, was saluted for his achievement on DePout's "Cavalade Of America" radio program, March 28th.

JOSEPH RUTTENBERG, A.S.C., returned to Hollywood from London last month, where he spent six months directing the photography on "The Seagull To Mr. Miniver," produced by M-G-M in London.

A.S.C. MEMBERS were shown a motion picture at their February meeting in Hollywood, that pointed up the potential importance of feature films as the programming material for television in the future, and at the same time gave considerable food for thought as to the demands films of this type will make on the technical and artistic abilities of Hollywood's directors of photography. Film illustrated the much-talked-about Phonovision system developed by Zenith Radio Corporation in cooperation with the American Telephone and Telegraph Company, and which will bring feature length films into the home via a hookup of television and home telephones at a fee estimated at a dollar a showing. Phonovision is being prepped for a 300-hour practical test in the Chicago area this coming month.

THE IATSE in Hollywood reportedly is embarking on an intensive organization campaign among workers in the 16mm motion picture field. With an estimated 60 companies presently engaged in 16mm film production in Southern California at this time, move was suggested by some workers because of growing complaints of ill-paid abuses in working conditions. Cited were instances where 16mm cameramen also edited the footage, etc.

"The brilliant white light, controllability, carrying power, and the unprecedented light output from single lighting units, make the use of carbon arcs a very important factor in successful lighting for Technicolor photography."



WINTON HOCH
A.S.C.

Winner, 1950
Academy Award
for Color Photogra-
phy of "She Wore
A Yellow Ribbon,"
Argosy Pictures
production

NATIONAL CARBON DIVISION, Union Carbide and Carbon Corp.
30 East 42nd Street New York 17, New York
District Sales Office: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

The ONE-STOP Store of the Industry

Since 1898 S.O.S. has supplied leading film producers with Studio, Cutting Room and Lab equipment. Complete Assortment in Stock — Cameras, Lenses, Light, Mirror Boxes, Blimps, Deluxe Magazine Recorders, TV Background Processors, Processors, etc. — UNDER ONE ROOF.

NOW FIVE-STORY

Bridgeomatic 16mm. Automatic Developing Machine



MODEL 1 — \$1995 incl. tax
MODEL 2 — \$2594 incl. tax

With patented self-purge overdrive which prevents film leakage. Also features the largest magazine in film processing. A list of users available for reference.

FREE! STURELAX CATALOG



Write for your copy — Data over 1000 better buys in Film Production Equipment

At S.O.S. you are always the first to see the latest and lowest possible prices — a combination that cannot be equalled anywhere in the industry.

S.O.S. Cinema Supply Corp.
Dept. F, 602 West 52nd St., New York 39

Through Government Lenses



Put the World's GREATEST PHOTOGRAPHER

TO WORK FOR YOU!

"Through Government Lenses" is the new, prize-winning manual catalog on U.S. Government photography. With our special search service, it may enable you to use photography from over 100 gov't agencies at important cost savings.

These agencies file over twenty million slides including aerials on a vast subject range. Also many motion pictures. They're available usually for background, research, off the shelf, special sequences.

Available to Motion Picture and TV producers, Art Directors, Cinematographers, Advertisers.

This convenient handbook delivers 572 descriptive photographic prints for study and selection. Color-coded captions of these, prints, drawings, copy master, sketches, etc., are immediately available at low cost for a valuable TEXT on use of film known only to photographic specialists. It plans search services for special requests on photographs not cataloged.

Send \$2.98 for your copy (postpaid) at "Through Government Lenses". Full postpaid cost free.

WASHINGTON COMMERCIAL CO.
L.B.H. Bldg., 1250 Fifteenth St., N.W.
WASHINGTON 5, D.C.

Current Assignments of R.S.C. Members



Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

Columbia

- CHARLES LAMTON, Jr., "Feller Brush Girl" with Leslie Ely, Eddie Albert, Jeff Donnell Lloyd Bacon, director
- FLORIE CURTIS, "The Street Kids" with Mel Ferrer, Eugene Iglesias, Anthony Quinn, Jane Terry and Charles Robert Kerner, director
- VICTOR FARRAR, "Lean Of The Beans" with Paul Henning, Jack O'Connell, Karen Booth, Lew Landers, director
- LESTER WHITE, "Fiddler On The Roof" with Mickey Rooney, Terry Moore, William Demarest and Ron Ford, Peter Godfrey, director

Independent

- PAUL JONES "Pick up" with Hans Haas, Beverly Michaels and Alice Mann, Hugo Haas, director

Lippert

- KARL BRUNN, "Rocket Ship To The Moon" with Gus Merson, Hugh O'Brian, John Emery, Kurt Neumann, director

M-G-M

- ROBERT SUTHER, "King Solomon's Mines" with Deborah Kerr, Stewart Granger, Robert Carlson and Hugo Haas, Compton Bennett, director
- WILLIAM WELLS, "Kiss" with Erol Fyfe, Dean Rogers, Paul Lukas, Carl Kellaway, Arnold Moss, Victor Beville, director
- MORRIS BRONSTEIN, "Rhapsody" with Jane Alyson, Dick Powell, Rosalind Wiseman, Leonid Korymov, and Teresa Calk, John Sturges, director
- GEORGE FOSTER, "A Life Of Her Own" with Lane Turner, Ray Milland, Tom Ewell, Louis Calhern, Ann Dvorak and Barry Balk, Van Cleave, director
- WILLIAM MILLER, "The New Voice You Hear" with James Whitmore, Nancy Davis, Gary Gray, Art Smith and Douglas Kennedy, William A. Wellman, director
- PAUL C. VOGT, "Soundoff" with Marshall Thompson and Keefe Brice, Gerald Mayer, director
- ALFRED GILES, "The Tender House" with Jane Powell, Ricardo Montalban, Louis Calhern, Ann Dvorak and Phyllis Kirk, Ray Rowland, director

Monogram

- WILLIAM SCHEIDE, "Joe Palooka in Humphrey Takes A Chance" with Joe Kirkwood, Lena Horne, Robert Coogan, Lou Collier and Mary Happy, Jean Yarbrough, director
- MURIEL LIPPMAN, "Smooch And The Last Yuletide" with Johnny Sheffield, Margaree Lord, Donald Woods and Peter Miles, Ford Beebe, director
- HARRY NEUBAUER, "Big Gun Movie" with Johnny Mark Brown, Gail Davis, and Riky Hill, Wallace Fox, director
- WILLIAM SCHEIDE, "Sideshow" with Don McGuire, Eddie Quillan, Tommy Roberts, Richard Todd, Jean Yarbrough, director

Paramount

- DARWIN PAPP, "Duke Straker" with William Holden, Barry Fitzgerald, Nancy Olson and Jan Sterling, Rudolph Mate, director
- LEE GAMMAL, "My Friend Irma Goes West" with Marie Wilson, John Lund, Dana Lane, Dean Jagger and Jerry Lewis, Hal Walker, director
- CHARLES LASC, "Breaded" with Alan Ladd, Mona Freeman, and Charles Bickford, Rudy Meser, director
- JOHN WOOD HUNT, "Tripoli" with Maureen O'Hara, John Payne and Howard Da Silva, Will Price, director (Pete Thomas) (Technicolor)

R.K.O.

- WILSON BUCK, "Jet Pilot" (Technicolor) with John Wayne, John Edgar, J. C. Flagg, Paul Fox and Richard Kiefer, Josef von Sternberg, director
- HAROLD WILCOX, "Alice Miller Party" with Victor Mature, William Bixby, Terry Moore, Zachary Charles and Cleo Moore, Ted Tims, director
- LEO TOLSON, "Story Of A Dever" (Kino ball-Metromax) with Rex Dean, Barry Sullivan, Kent Taylor, Jane Curtin, Kenneth MacKenna, director
- ANTON FRONZ, "Nadja's Bell" (Filmcolor Fox) with Tod Andrews, Mala Powers, and Robert Clarke, Lisa Lipson, director
- NICK MONTAGNA, "Onade The Wall" with Jane Greer, Dennis O'Keefe, and Lincoln Star, John Cromwell, director
- J. ROY HUNT, "Treason Of The Alamo" with Tim Holt, Richard Martin, George Archainault, director

20th Century-Fox

- MILTON KRASNA, "Remake" with Tyrone Power, Susan Hayward, Hugh Marlow, Dean Jagger and Edgar Buchanan, Henry Hathaway, director
- JUDITH LUBELMAN, "Where The Siren's Echo" with Dea Anderson, Gene Tierney, Gary Merrill and Tina Tully, Don Zimmerman, director
- JOE McDONALD, "Safari" with Ann Sheridan, Tyrone Power, David Wayne, Lefty Erskine and Robert Carroll, Clyde Braxton, director

United Artists

- FRANK PASTER, "Three Musketeers" (Gloria Film) with Ruby Williams, Eve Arden, Howard de Silva, Ruth Warrick and Belle Barbi, Irving Rask, director

Universal-International

- MALCOLM CRITCHMAN, "Lovers" with Ronald Reagan, Ruth Hauer, Charles Coburn, Edward G. Robinson, Spring Byington, Piper Laurie and Scott Brinker, Alexander Hall, director
- DAVID GLASSBERG, "Teacher's Moon" released "From The Lovers", with Howard Duff, Maria Tamm, Phyllis Ford, Robert (Continued on Page 12)



Quaid (above) David L. Quaid, one of the nation's leading free lance cameramen, tells us, "I use Maurer 16 mm. cameras to shoot a wide lot of industrial films (in color)." *—The New York Times*

Here is Maurer PRECISION...at work!

David L. Quaid—and dozens of free lance cinematographers like him—know, use and recommend the Maurer 16 mm. camera for the same fundamental reasons:

- Its PRECISION** first of all, responsible at all times for the absolutely accurate registration which means perfectly steady pictures, thanks to the exclusive Maurer intermittent movement.
- Its FLEXIBILITY AND SIMPLICITY OF OPERATION**, insuring consistently fine performance in every type of production... under all conditions.
- Its DEPENDABILITY**, the result of the most rigid standards and advanced engineering skill to be found anywhere in the motion picture industry.

Three all-important reasons why most professional cameramen pick MAURER, the precision camera in the 16 mm. field.

For details on these and other exclusive Maurer features, write:



The 16 mm. sound-on-the-film portable Recording System, another example of Maurer precision engineering, combines the highest quality in 16 mm. recording practice with wide flexibility and simplicity of operation.

J. A. Maurer, Inc.

37-01 31st Street, Long Island City 1, N.Y.

CABLE ADDRESS: JAMAURER

maurer
16mm



PAUL VOGEL, A.S.C., shown as Oscar winner for achievement in black-and-white cinematography, is presented with his 10th-anniversary statuette for his photography of "Battleground."

has been nominated for an Academy Award for photography. And to have your annual association voted an "Oscar" is nothing short of sensational. Hollywood executives will tell you.

In Vogel's case it was no accident. During all his years at M-G-M, Vogel has displayed unusual consistency and sincerity in his work. He was the perfect example of the director of photography with untapped ability just waiting for the right picture to come along. "Battleground" was that picture, and when John Arnold, M-G-M's camera department head, chose Vogel for the assignment, his faith in the eager, imaginative young man he took under his wing 20 years earlier was amply vindicated in the first day's rushes.

In photographing "Battleground," Vogel had one of the most difficult and exacting assignments handed a director of photography in many years. Here was a picture that depended entirely for its dramatic and pictorial punch on expert lighting and handling of the camera. The greater part of the action was laid out of doors, in the winter time and in dense fog. Vogel photographed this action indoors on sound stages and his achievement in capturing genuine realism can only be appreciated by witnessing the picture on the screen. He has sold the interesting story of how this picture was filmed in the December, 1949, issue of *American Cinematographer*.

The "Oscar" Winton Hoch received for his lighting and camera work in "She Wore A Yellow Ribbon," makes two in a row for this specialist in Technicolor photography. Last year he shared the color photography award with the late Joseph Valentine and William Skall, A.S.C., for the photography of "Joan Of Arc." Hoch and his associates each received an

1949 ACADEMY AWARD WINNERS..

**Paul Vogel and Winton Hoch awarded
"Oscars" for outstanding photography
of feature films for 1949.**

Two of the finest photographic jobs to come out of Hollywood in a decade brought reward to two directors of photography in the form of gleaming gold "Oscars," the night of March 21, when at the Hollywood Pantages Theatre Paul Vogel, A.S.C. and Winton Hoch, A.S.C., were called to the stage to receive the awards for best achievement in cinematography for pictures made and released during 1949.

Paul Vogel received the 1949 award for best black-and-white cinematography in recognition of his excellent camera work and lighting of Metro-Goldwyn-Mayer's "Battleground."

Immediately afterward, Winton Hoch was summoned to the stage to receive the "Oscar" for best color photography, reward for his artistic job of Technicolor filming of Argosy Pictures' "She Wore A Yellow Ribbon."

The award climaxes for Vogel a 23 year career as cameraman and director of motion picture photography in Hollywood studios. Moreover, it marks the first time one of his pictures

"Oscar" for their individual contributions in the filming of this outstanding picture.

One of Technicolor Corporation's top directors of photography, Winton Hoch has an impressive record of association with Academy Award winners or nominees. In addition to the two pictures mentioned above, Hoch assisted with the photography of "The Black Swan," which won an award for



WINTON HOCH, A.S.C., was presented with Oscar statuette for best color cinematography by film and radio star, Gish Powell (left). Hoch won award for photography of "She Wore A Yellow Ribbon."

photographic achievement in 1942; also "Crash Dive," which won a special visual effects achievement award in 1943. Hoch photographed the live action in Technicolor for Walt Disney's "So Dear To My Heart," and subsequently shared photographic credit on Walter Wanger's "Tap Roms." More recently, he photographed John Ford's "Three Godfathers" and Walter Wanger's "Tuba."

As did Vogel, with "Battleground," Hoch found his long-awaited opportunity in "She Wore A Yellow Ribbon." Here was a picture dealing with camera possibilities and Hoch made the most of each one. One need only witness the splendor of his vast scenes, the quality of his low key photography and the breathtaking handling of the moving camera in the massive scenes to realize that here is true cinematographic artistry.

Hoch recently completed production photography on R.K.O.'s "Jet Pilot," and is currently preparing to start on a Technicolor picture for 20th Century-Fox. After that, he will return to Argus Pictures for another John Ford production, which Hoch hopes will afford cinematic opportunities similar to those he found in shooting that company's "She Wore A Yellow Ribbon."

"All The King's Men" won the 1949 Academy Award for best picture. Produced by Columbia Pictures, it was photographed by Burnett Guffey, A.S.C., and while not nominated for a cinematographic award, some measure of credit is due director of photography Guffey for his contribution to the overall excellence of the picture.

Credit is due Charles Boyle, A.S.C., also for his cinematographic contribution to "She Wore A Yellow Ribbon." Boyle handled the second unit camera on this production.

Award for special visual effects went to Willis O'Brien, Harold Saxe and Bert Willis for the cinematic magic they developed for RKO's "Mighty Joe Young."

This year, eight awards for scientific and technical achievement were made by the academy. Among these, which are of importance in the field of cinematography, are Eastman Kodak Company's development of an improved safety base motion picture film, for which that company received a Class One award.

Third class awards (Academy Certificates) went to M. B. Paul for developing the first successful large area semi-transparent backgrounds, described in earlier issues of American Cinematographer, to A. Constant and J. Mathot for development of the Eclair Cameraette, and to Alexander Velcoff for the application to production of the infrared photographic evaluator, which will be fully described in a forthcoming issue.

LOOK AWARD



LEON SHAMROY, a n.c., for the second time, has been honored with the Look Achievement Award for outstanding cinematography—this year for his direction of photography of 20th Century-Fox's "Twelve O'Clock High." In 1944 he won Look's first cinematographic award for "Wilson." One of the brilliant cameramen of the industry, winning awards has become a habit with him. Nominated for an Academy Award this year for photography of "Pyrites Of Paris," Shamroy has previously won Oscars for "The Black Swan," "Wilson," and "Letter Has To Heaven." Here Shamroy is being congratulated by Sy Barlett who scripted the winning picture.



FRANK PLANER, a n.c., was nominated this year for two awards for his photography of "Champion"—an Academy Award, which he lost to Paul Vogel, and the Golden Globe Award, which was presented him in February by the Hollywood Foreign Correspondents' Association, composed of leading press representatives of more than 30 foreign publications. The Correspondents chose "Champion" for its photography out of a nomination list of ten, and introduced its Award to Planer in gala presentation ceremonies at the Hollywood Roosevelt Hotel.

GOLDEN GLOBE AWARD





AUTHOR ROBERT SURTEES, A.S.C., explains to group of Mount Kenia hikers how the big individual camera makes movies. Left, the warriors, in remounting a battle scene, charged camera and crew with their spears

am sure that I have had enough of Africa to last me a lifetime. And I am equally certain that "King Solomon's Mines" will make "Trotter Hero." M-G-M's rather African sage, look like a Boy Scouts picnic.

Transporting and caring for a production unit of seventeen people and shooting a safari story in its primitive locale was a tremendous overall operation. Problems frequently arose that seemed fantastic when compared to those usually encountered on a Hollywood set. I will describe some of these, which I have catalogued under three separate headings: climate, animals, and natives.

Considering all problems, the African climate gave us the most trouble. As we were shooting in Monrovia, we needed good light conditions. We were frequently unlucky in that we kept running out of sunlight. Our locations were scattered from Stanleyville, in the center of the Belgian Congo, to Nairobi in the Kenya Colony to the east. And we had to jump all over the continent to avoid the peculiar local rainy seasons. We traveled as much as a thousand miles or more from one location to another and revisited some spots as many as four times. We were lucky if we could get in two hours of filming on a "good" day—and this mostly in the early morning. Even then, the light was often weak. We brought along no lights nor generation, because they would be too cumbersome to transport through the deep brush country. Therefore, I had to depend entirely upon reflections, of which we had only four. These proved highly satisfactory, but were tough on the cast, which included Deborah Kerr, Stewart Granger and Richard Carl-

Location Filming In Africa For "King Solomon's Mines"

Crew and cast survive an equatorial blizzard, 140 degree heat, rampaging elephants and spear-happy natives in an eight-month African location trek.

By ROBERT SURTEES, A.S.C.

"KING SOLOMON'S MINES" probably will not run over two hours when finally it is completed; but it required almost eight months of hard work, fifty thousand miles of air travel and fourteen thousand miles of overland travel in safari wagons for cast and crew, and when the African phase of filming ended, twenty-four of the crew were in hospitals and three native participants had met death.

Without a doubt it was the most difficult job of motion picture filming ever attempted. Dangers varied from intense tropical heat reaching up to 140 degrees, to a freezing blizzard atop Mount Kenia, a 17,000-foot mountain peak in equatorial Africa. Our crew was attacked by spear-bearing natives and more than once was charged by wild animals. And then there were the deadly African spinning cobras. But more about these later.

As director of photography on this M-G-M production, I



SURTEES AND CREW used portable short-wave radio to keep in touch with headquarters while seeking locations. Here, A.S.C. (left) and Surtees set up antenna while Frank Forthorstone checks results through headphones.



SURFERS wear a head-bird cap and to get single shots of native tribesmen enjoying a wet-dance. Native women fishing was done in Indian-actor mangrove.

son, who, across after scene, stood up to the glaring, burning reflected sunlight without a complaint.

We encountered about every kind of weather known to man. Besides the torrential downpours that rained hub with our equipment, we often had to work in 140 degree temperatures at Murchison Falls in Uganda. By contrast, we ran into a full-scale equatorial blizzard atop Mt. Kenya. We were physically uncomfortable most of the time and plagued with the constant threat of dysentery and malaria.

Eventually we added to our original skeleton crew of Hollywood technicians and at one time this crew numbered forty-six in all. It was necessary to keep the unit as small as possible, and we used half the number of men that ordinarily would be required in order to travel light and for portability.

Upon returning to "civilization" from Murchison Falls, the toughest spot we worked in all Africa, our crew was reduced to its original seventeen members—the others having been sent to hospitals, suffering from amoebic dysentery and malaria. Fortunately, the members of our rugged cast never were ill—at least not seriously enough to hold up production. It was a hard, gruelling experience; but as Deborah Kerr never once complained, none of us felt we could.

Much more dramatic, but not so persistent, were the problems we encountered with our native cast. We dealt mostly with two African tribes—the giant Watutsi from Ruanda Urundi and the Masai, a fierce tribe in Kenya. From the very first we cast Umbopa as the lefty warrior in our story. Umbopa was of splendid physical proportions, standing 7 feet 6 inches in his tremendous big feet and towering over six-foot Stewart Granger.

The Masai proved the most difficult to deal with. The area in which they live is forbidden territory, and the British authorities at first refused to grant permission to use them, saying they were too dangerous, a wildly primitive group that couldn't



SHOOTING scenes at Murchison Falls, Surfer and his assistants are protected by an east native guardsmen constantly on lookout for crocodile, hippo, poisonous snakes and unbending water.

be controlled. They finally agreed to our using them at our own risk, and we employed about 400.

The Masai are primarily warriors and herdsmen. Their diet consists of blood mixed with milk. The blood they drain from the necks of their cattle by inserting a hollow, sharp-ended bamboo tube in the flesh. To me, they are the most picturesque tribe—the only really "unspoiled" tribe in all Africa. They never have signed an official peace treaty with the British. To this day there is almost continual local warfare going on in their reserves. No white people are allowed to live near them, except the government officials. Even these live a precarious existence. For instance, only a few weeks before our arrival, the Masai raided the neighboring Kikuyu, a farming tribe, and stole over 300 head of their cattle—driving them back to their own reserves in the great Rift Valley. About 20 of the Kikuyu were slain in the raid. The British District Commissioner went to them and demanded return of the cattle. At first the Masai refused, but later promised to give them up.

After the cattle were rounded up and brought before the Commissioner, trouble broke out once more. A Masai warrior stepped forward and asked to be allowed to keep one of the calves, claiming it was originally his and moved into the group of returned cattle by accident. The Commissioner, by now quite exhausted by the lengthy wrangling and disputes, did not investigate the claim and simply refused the Masai's request. Then he made perhaps the greatest mistake of his life—certainly the last one, anyway. He turned his back on the warrior and started to walk away. Witnesses claim he hadn't taken three steps before the native thrust his spear through his back. The Masai was hanged in short order, of course, but the story illustrates what sort of people we had included in our "native" cast.

The Masai are greatly feared by all other African tribes. To become a warrior, a young Masai must kill a lion with a spear single-handed, bathe in the lion's blood, then drag the animal to his chief. Thereafter, for five years, he is known as a warrior, and during this time does no work except to cause trouble for everyone with whom he comes in contact. At last,

(Continued on Page 135)



IT'S A SIMPLE MATTER for the television engineer to mix motion pictures with live action of the studio camera and make it appear that both scenes originate at the same source. Here an outdoor scene, filmed especially for the program, is intercut between action picked up by two studio television cameras.

Filmed Inserts And Special Effects Aid Live TV Shows

Action on film, intercut with live camera pickups, widens the scope of dramatic television presentations.

By HERB A. LIGHTMAN

Production Director, Camera Television, Glendale City

TELEVISION as a dramatic medium presents certain special and technical limitations, which are frustrating to the producer who wishes to stage a dramatic or variety show having anywhere near the scope of a well-produced motion picture. Sets are necessarily small and crowded, so that they not only limit the action of characters but provide little space for the satisfactory establishment of a major locale. There also exists the problem of suitable transition from one locale to another, not only for the purpose of changing scene, but also to enable an actor appearing in a closely-scheduled series of sequences to change wardrobe. Both of the aforementioned handicaps to production can be solved very neatly through the use of filmed action especially photographed to complement the live action sequences.

With this in mind, many television stations are either buying their own camera equipment or engaging 16-millimeter cameramen to shoot special scenes and sequences when needed. For example, let us say that the locale of a particular dramatic show is Hong Kong, China. The local announcer may be able to apprise the audience of this fact over either a visual title or a small representative set, or even a scenic miniature, but a much more satisfactory way to establish the locale would be to run a series of stock 16-millimeter scenes actually photographed in Hong Kong, after which the engineers would dissolve to the studio set supposedly located in that city. Stock shots of this type representing almost every locality in the world are available from any one of a number of well-stocked film libraries in New York and Hollywood.

For wider scope in many television dramatic shows, it is advisable to write into the script exterior scenes and transitional material which may be filmed, using the actors who actually appear in the live sequences. In this way, we lift the television drama out of the confines of the TV station and allow it to expand in terms of time and space, so that there is proper scope for the action. For example, let us say that the continuity of the script requires that we show a certain character leaving one interior location, getting into his car, driving away, and then entering another interior location. Without film inserts we would have the somewhat unsatisfactory effect of the actor walking out of one room and into another, instead of proceeding from one distant spot to another. Then too, perhaps a certain significant action would occur as he gets into the car or drives.

(Continued on Page 120)



DRAMATIC scene tracks is filmed for a TV mystery show. Later, it will be intercut with live camera pickups on the play as telecast from the studio.



THE PROCEDED film is threaded in the up TV projector, which is started at the monitor engineer.

How To Edit 16mm "A" and "B" Rolls

The technique of preparing 16mm.
negatives for dissolves and other
special optical effects.

By EDWARD PYLE, Jr.

Chief Editor, *Filmfax*, Inc.

TO THE UNINITIATED, "A" and "B" rolls sound like a type of alphabetical poetry. Actually, the term is applied to a rather unique procedure often used in the editing of motion pictures, particularly in the 16mm. field.

The 35mm studio special effects editor uses a similar method in preparing scenes for "optical effects," such as dissolves, fades, wipes and superimpositions. Common 35mm. practice is to select two scenes between which a special effect is desired, prepare these "A" and "B," and by the use of an optical single-frame printer, a new negative is made, printing in the desired effect.

However, most cinema release prints, particularly in Kodachrome, are made directly from the camera "original" on a continuous contact printer, a reel or more at a time. This direct printing procedure with only one transfer step or "generation," results in release prints with better characteristics than prints made from an intermediate "master." These one-generation 16mm. release prints, then, require the dissolves and other effects to be printed each time directly from the original scenes assembled usually in one reel units.

But here is where the so-called "A" and "B" rolls method becomes useful. First, let's define it formally and then explain how it works. "A and B rolls" is a motion picture trade procedure of assembling edited original scenes for printing, on two or more rolls, instead of a single roll, for the purpose of printing-in to each release print or duplicate negative, effects such as dissolves, fades and superimpositions.

In the best 16mm. editing circles, a work print picture usually is edited and marked with suitable crayon symbols at the scene where "effects" are desired. (See line 1, Figures 1 and 2). When "watching" the original scenes to the edited work print, the "A" and "B roll" method requires the use of a 3-channel 16mm. synchronizer. With the work print head sync mark established in one channel of the synchronizer, place the "A" and "B" roll leaders with their corresponding sync marks directly opposite, in the other two channels.

Attach the first original scene, or take, to the leader on the "A" roll, so that it's action and edge numbers, if any, match the work print scene while passing through the synchronizer. (See lines 1, 2 and 3, Fig. 1). Using three take-up reels, with white leader only on the "B" roll at first, roll through the synchronizer, matching and attaching each successive scene to the "A" roll, until a crayon

(Continued on Page 141)

TWENTY-SECOND ANNUAL AWARDS

J. E. BRULATOUR, INC.

Proudly Congratulates

EASTMAN
KODAK COMPANY

Winner Class 1 Scientific and Technical Award

For

Creating and Perfecting

EASTMAN
SAFETY BASE

MOTION PICTURE FILMS

FOR THE STUDIOS AND THEATRES

OF THE WORLD

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

TWENTY-SECOND ANNUAL AWARDS

FOR BEST CINEMATOGRAPHY
Of a Black-and-White Picture

PAUL C. VOGEL, A.S.C.

Metro-Goldwyn-Mayer's

"BATTLEGROUND"

PRESENTED BY LORION PICTURES ARTS AND RESEARCH

TWENTY SECOND ANNUAL AWARDS

CONGRATULATIONS

to

WINTON HOCH, A.S.C.

Winner of the 1949 Academy Award
for **Color Cinematography**

"She Wore A Yellow Ribbon"

Color by **TECHNICOLOR**

(Argosy Picture) RKO

◆
TECHNICOLOR

IS THE TRADE MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

MEMBER OF MOTION PICTURE ARTS AND SCIENCES

THE TWENTY-SECOND ANNUAL AWARDS

The Members Of
AMERICAN SOCIETY OF CINEMATOGRAPHERS

ARE HONORED THAT AGAIN THIS YEAR
TWO OF THEIR FELLOW MEMBERS
HAVE BEEN DISTINGUISHED WITH

ACADEMY AWARDS

for

OUTSTANDING ACHIEVEMENT IN CINEMATOGRAPHY

And Extend Sincere Congratulations To

PAUL C. VOGEL, A.S.C.

Who Directed The Photography On "Battleground"

and

WINTON HOCH, A.S.C.

Who Directed The Photography On "She Wore A Yellow Ribbon"

New Horizons For 16mm News Filmers

By CHARLES LORING

THE word "newsreel" has always brought to mind a particular type of 35-millimeter film photographed by a professional cameraman for theater release. Recently, however, there has developed among amateur and semi-professional 16-millimeter cameramen a keen interest in the filming of news stories. Such filming has a number of purposes. With the world more news conscious than ever before, a great many home movie makers have started collecting films of local news events in order to build up a personal library of news highlights of the year. More important, perhaps, a great many semi-professional cameramen have found that local newsreels are in demand by movie houses having 16-millimeter projection equipment, and that these films can provide a lucrative sideline to one's movie making hobby. From the exhibitors' angle, local newsreels have a direct audience appeal which actually increases attendance. Many small-town and neighborhood theaters have mounted 16-millimeter projects alongside their 35-millimeter projects for the showing of local newsreels.

But perhaps the most promising new market for the local news film is television. Many of the smaller television stations do not possess mobile equipment for on-the-spot telecasting of local news and feature events. In such cases, their only chance of bringing such events to the television audience is by having them filmed and quickly edited for transmission. Rather than invest in motion-picture camera equipment, many stations pre-



PROMISING new market for 16mm. news films is television. For stations not yet equipped for remote or satellite pickup, 16mm motion pictures of news events can be quickly processed and edited and put on the air within a short time of actual occurrence. Small, compact single-system sound cameras, such as the new Anscon "Cine-Voice," is ideal for such work.

fer to buy such footage from local cameramen whose work meets a certain standard of quality. This means that a lucrative new field is rapidly opening up for 16-millimeter cameramen with ability.

How does one go about filming a news story, and what are the differences in technique between this and other types of filming? Defining a news story briefly, one might say that, unlike the documentary, the news film shows exactly what happened at a particular time and place, without production shots or staged action. This is not to say that the action cannot sometimes be controlled in some degree so that it makes a better film, but by and large the function of the newsreel cameraman is to act as a reporter on the scene, recording an actual situation on film.

The keynote of good newsreel filming is simplicity. In order to capture a story while it is happening, one must necessarily discard the time-consuming intricacies of production filming. There usually is no time for artiness or esthetic composition. One can not count on nicely modelled lighting, since conditions must be accepted as they exist. In a few situations where the action is relatively static (such as the filming of speeches, etc.), it is possible to set up auxiliary lighting or reflectors to give the photography more finish; but usually these refinements are not practical, and the cameraman must learn to adapt his technique to existing conditions.

Be this as it may, there is no reason why newsreel footage should be of poor quality, provided the cameraman has adequate lenses and uses the right film. The mechanics of proper focus and exposure become quite important in maintaining an adequate standard of quality in the newsreel film. The cameraman entering this field should practice with his equipment until the operational mechanics become second nature. If he will make a point of checking focus and exposure prior to the filming of each scene, these steps will soon become automatic and he can be sure of sharp, well-exposed scenes in every case.

In order to become a good newsreel cameraman, capable of working against deadlines under conditions which are often

(Continued on Page 176)



KEY to good newsreel filming is simplicity. To film an event effectively while it is happening, forget the time-consuming procedures of "production filming." Develop a knack for calculating exposures without a meter and a "quick scene" for getting much-needed focus.



CHARLES J. CARROWARD
Trophy Award
"The Voice Of The Key"



TERRY MANOS
Trophy Award
"Vacation Highlights"



FRANCIS J. BARRETT
Trophy Award
"Overdose"

American Cinematographer Annual Amateur

Here Are the Winners in the 1950 Amateur Motion Picture Competition

THE AMERICAN SOCIETY OF CINEMATOPHILERS, and the "American Cinematographer," the Society's monthly publication, have chosen for trophy and certificate awards ten leading amateur movie makers, all members of amateur cine clubs, who submitted their best filming efforts in American Cinematographer's 1950 Amateur Motion Picture Competition.

Only one trophy, the American Cinematographer Award, and six certificate awards for Photographic Achievement were slated to be presented, but so numerous were good films that the contest committee, in an eleven-hour change of plans, decided to enlarge upon the awards and present trophies to makers of the best film in each of four classifications: 8mm. black and white; 8mm. color; 16mm. black and white; and 16mm. color. In addition, the achievement certificates also were awarded.

The 1950 competition marks the return of the A.S.C. and American Cinematographer to sponsoring of annual competition for amateur-made films. Previously, such competitions were annual events, drawing entries from all over the world, until onset of the war resulted in curtailment of both editorial staff and

paper stocks for the magazine, and thus made it necessary to suspend awards indefinitely.

Winners in the 1950 Competition are as follows:

CHARLES J. CARROWARD, Boston Camera Club, Boston, Mass.: Trophy Award, 16mm. Black and White Class, for "The Voice Of The Key," 650 feet, silent.

TERRY MANOS, Taft Camera Club, Bronx, New York: Trophy Award,

16mm. Color Class, for "Vacation Highlights," 600 feet Kodachrome with sound accompaniment on magnetic wire.

FRANCIS J. BARRETT, Seattle Amateur Movie Club, Seattle, Wash.: Trophy Award, 8mm. Black and White Class, for "Overdose," 100 feet 8mm. with synchronized sound on disc.

GEORGE A. VALENTINE, Stamford Cinema Club, Greenwich, Conn.: Trophy Award, 8mm. Color Class, for "The Wolf's Tale," 400 feet 8mm. color.

CERTIFICATE AWARD WINNERS



RALPH E. GRAY
"Gourmet's Goshawk"



ANDY POTTER
"The Raggedy Man"



GEORGE A. VALENTINE
Trophy Award
"The Wolf's Tale"

Film Awards...

Picture Competition

Certificate awards went to:

RALPH E. GRAY, Movie Makers Club of Oklahoma City, Okla., for "Glenn and Chastrela," 800 feet 16mm. Kodachrome.

ANDY POTTER, Valley Stream Club, Los Angeles, Calif., for "The Razzedy Man," 400 feet 8mm. Kodachrome with cue'd music score on disc.

JOHN C. SHEPARD, 8-16 Movie Club, Kansas City, Mo., for "First Date,"

800 feet 16mm. Kodachrome with synchronized sound on discs.

STANFORD CINEMA CLUB, for "Cup Of Fear," 400 feet 8mm. black and white with cue'd sound on magnetic tape, photographed by John Harris, Stamford, Conn.

RICHARD V. THURST, Utah Amateur Movie Club, Salt Lake City, Utah, for "Navajoland," 750 feet 16mm. Kodachrome.

BECK SICKENROOF, Brooklyn Amateur Movie Club, Brooklyn, New York, for "Indian Summer," 400 feet 16mm. Kodachrome with cue'd music score on disc.

RECEIVING HONORABLE MENTION WERE ERICSON ANGELLA, Philadelphia, Penna., for "Portrait Of A Painter," 650 feet 16mm. Kodachrome with cue'd music score on records.

F. R. BARR, Mission, Kansas, for "The Liberty Bell Channel," 400 feet 8mm. Kodachrome with music and narration on magnetic tape.

EDWARD W. BEACH, Muskegon, Michigan, for "Seeing Is Believing," 400 feet 16mm. Kodachrome.

CINCINNATI MOVIE CLUB, Cincinnati, Ohio, for "Deed to Happiness," 800 feet 16mm. Kodachrome, sound on film, photographed by Kurt Soehn.

JOHN F. COWARD, Amateur Movie Makers of Atlanta, Atlanta, Georgia, for "Midnight Rendezvous," 600 feet 16mm. black and white.

WILLIAM GUNNET, Nashville, Tenn., for "Council House For Convalescent Children," 800 feet black and white.

OSCAR H. HOROWITZ, Boston Cinema Club, Newton, Mass., for "Lead Of The Pilgrims," 350 feet 16mm. Kodachrome.

GEORGE KRISTIN, Photo Engineers Camera Club, New York City, New York, for "The Chase Handing," 750 feet 16mm. Kodachrome.

DICK REED, Los Angeles Cinema Club, Los Angeles, Calif., for "The

Willow Ball," 800 feet 16mm. Kodachrome with music score on magnetic tape.

CASIMIR V. ZALESKI, Canton Movie Club, Canton, Ohio, for "Bald Badmen," 600 feet Ansco Color with cue'd sound recorded on magnetic tape.

"The Voice Of The Key" is a brilliantly staged photoplay, beginning with the very professional series of opening titles and featuring remarkable intense photography, considering the limited equipment at the disposal of the filmer. Charles Carboneau, using photo-floods entirely, has achieved some truly professional illumination in his interior settings, and his camera technique displays an artist's genuine feel for farcical and dramatic story telling with a camera. The story concerns a murder of an unfaithful wife's lover by her husband, and the steps the husband takes to conceal his part in the crime, only to be tripped up by his door key as the incriminating evidence Carboneau used a Cine Special Camera and Eastman Super X panchromatic film. The script, which he wrote himself, was adapted from a story published in "This Week," Sunday supplement magazine of national distribution.

"Vacation Highlights" as the title implies, is a record of a vacation trip, but instead of the usual array of catch-as-catch-can shots which make up so many vacation record films, Terry Mason has given this excellently photographed narrative substance by employing inserts of a letter to his wife and daughter, describing his trip, and a number of in-in shots of the two to knit the whole into a pleasing continuity. The picture is remarkable, not so much from its narrative standpoint as for its consistency in exposure. There is not a measurable difference in exposure in any scene throughout the picture. The picture depicts the start of the trip by automobile, which takes the travelers across the U.S. border into
(Continued on Next Page)



JOHN HARRIS
"The Cup Of Fear"



BECK SICKENROOF
"Indian Summer"



JOHN C. SHEPARD
"First Date"



RICHARD V. THURST
"Navajoland"

Mitchell Announces New Professional 16mm Projector

Extensive research and development which Mitchell Camera Corporation has carried on for some time in the field of projection equipment culminated this month in announcement of the new Mitchell "Giant" series, professional motion picture projector.

Introducing its new concept of 16mm. film projection, Mitchell's new projector

roll through doorways, and is equipped with jacks. It can be tilted up or down.

Two inch lens is provided projecting a sharp, clear image completely across the screen. Lenses of longer focal length may be used. Projector throws easily and has plenty of finger room. Optional speakers, microphone jacks, turn tables, and other equipment and accessories are available; 2,000-foot reels are used.

Exciter equipment is identical with that used in all 16mm. projectors for sharp, clear sound and long photocell life.

Bell & Howell's New Professional 16mm. Camera

Bell & Howell Company recently announced its model 2700 professional 16mm. camera in answer to the growing demands of the post-war field. Camera is an adaptation of the Bell & Howell Design 2700 Standard 35mm. model with all the standard features adapted to 16mm. use. These include a 4-lens revolving turret, designed to permit use of all standard



Mitchell's new "Giant" 16mm projector for theater-quality pictures.

offers optional high-intensity arc or incandescent lamp illumination. It is designed to function with standard 35mm. sound equipment.

The "Giant" frames its picture in the same manner as top professional 35mm. machines, by altering the pull-down of the film by the movement while machine is running.

A precision, one-cycle movement is used to provide the utmost in clear, steady pictures on the screen; the one-cycle movement, according to the manufacturer, allows more light to reach the screen. Another feature permits changing pressure on film at gate while projector is running—a feature found on professional 35mm. machines.

To insure complete protection of mechanism and film, the Mitchell "Giant" is entirely enclosed. Complete safety features prevent damage to equipment and film. Bell bearings are used throughout, and precision-cut gear sets are automatically lubricated by running oil.

Projector mobile stand is designed to



professional lenses; a fixed pilot pin movement mechanism similar to the Bell & Howell Unit "1"; a 1/2" adjustable shutter with automatic double; and adaptability to stop-motion motor for 1-, 2-, or 3-frame operation.

This camera is not intended for use on a sound stage, but is ideal for stills, animation and field work where exact film registration and rugged construction is of utmost importance.

The shuttle incorporates pilot-pins that are an integral part of the mechanism containing the aperture plate. A dual-action driving cam moves the film both vertically and laterally, the grooved portion of the cam actuating the register leaves to move the film on and off the pilot and shuttle pins.

AMATEUR FILM AWARDS

(Continued from Page 111)

Canada, and thence through the province of Quebec. On the return trip they visit such interesting sights as a wood play mall and the famed Assinibi Chasen, in upper New York. The camera treatment of the pulpwood sequence and of the Chasen scenes definitely mark this film as a photographer of promise. Mannus used a rummy Bolex camera and Kodachrome daylight type film.

"Overdose," filmed by Francis J. Barrett, of Seattle, Washington, is an expertly photographed dramatic photoplay, done in black and white. The story concerns two young men sharing a room together. One, a writer, is upset by annoying tactics of other who, among this, plans to put his friend out of his misery. He brings him a cup of coffee to which he has added sleeping tablets. A fight ensues and the other strikes his benefactor down with an ashtray. It is then he discovers the sleeping pills are not fatal.

The plot is simple, but the acting is expert, and complemented by the dramatic low-key lighting and highly effective camera handling, presents a very professional bit of cinematic artistry. Barrett used a Bell & Howell Bess "Sportster" camera and Amco Hypan film.

"The Wolf's Tale," is another of those clever short movies for which George A. Valentine, Glenbrook, Connecticut, movie maker has become nationally famous. This time, Valentine tells the story of how a man recovered a black eye and numerous contusions at the hands of his wife, who, having come upon his diary, discovers him in a flirtation with a beautiful red-headed damsel. Valentine's flair for telling a humorous story on the screen with the aid of skilful cine photography and film editing, easily earned for him the trophy award in the Bests. color film class. Valentine employed a Bolex film, camera and Kodachrome film.

In the Certificate Awards group, Ralph E. Gray, a consistent winner in national film competitions and recently honored with the title of Leading Amateur Movie Maker of the nation by the Movie Makers Club of Oklahoma and associated one clubs, has turned in another of his superb filming jobs in "Glamorous Guatemala." A highlight is the excellent tiling job, a department of movie making in which Gray excels.

Gray opens his picture with scenes of modern day Guatemala, then gradually leads us into more remote areas of the country where he shows the native Guatemalan at work and at play, harvesting coffee, weaving, and tracking his wars

to market, or indulging the religious commercials and market day festivities, which comprise his chief diversions. Gray filmed his pictures using a Cine Special and Kodachrome film.

Andy Potter, of Los Angeles, also made his group with his dramatization of James Whitcomb Riley's well-known poem, "The Raggedy Man." The title role expertly handled by an unidentified player, is enhanced by Potter's interesting camera technique. More pointed editing, both at the camera and at the editing table, would have put this film nearer the top of the list of winners. Using Kodachrome film, Potter photographed this picture with a Bell & Howell "Companion" camera.

"First Date," by John C. Sheppard, records the trials and tribulations of a teen-age young man on his initial date, where the girl's younger sister and brother infect themselves along with some trained fleas for some hilarious moments. A standout feature of the photography is Sheppard's expert use of blue filters to obtain realistic night shots in daylight.

(Continued on Page 127)

Follow-focus Attachment



Fits any turret-equipped camera

AN EFFECTIVE lens follow-focus mechanism designed and engineered especially for professional motion cameras by Richardson Camera Company, 1065 North Fairfax, Hollywood, has been successfully tested by the Raphael G. Wolf Studios, producers of industrial films.

Attachment, adaptable to any multiple lens turret camera, involves unique synchronized gear system, coupled to parallel view-finder actuated by a single control. As each lens is shifted into place, cam automatically corrects finder for parallel.

Focusing knob and footage dial assembly is detachable and may be operated from either side of camera. Another important feature permits all normal run-over operations without disengaging or removing linkage with follow-focus attachment.

Portable Dolly For 16mm Cameras

May be assembled or knocked down in ten minutes;
provides seats for camera operator or assistant.

PROFESSIONAL 16mm. film producers, movie amateurs, and movie club filming groups will find interest in a new, lightweight, portable camera dolly that offers many interesting features.

Constructed of durable aluminum tubing, this new accessory affords very professional camera movement in either studio or location filming.

Any standard professional camera tripod may be mounted on the dolly. Two upholstered seats are provided—one for the cameraman and one for use by director, script clerk or camera assistant—a feature adopted from the large camera dollies used in major studios.

Mobility is facilitated by swivel-mounted rubber-tired casters which permit dolly to glide smoothly over studio floor or on dolly tracks. With two persons and camera on dolly, it may be moved by a single assistant pushing or pulling on handle at rear.

Attractive to the traveling cameraman is portability feature which makes it possible to knock down or set up dolly in ten minutes. Key to this feature is manufacturer's use of Nu-Rail pipe fittings fabricated by Reynolds Metals Co. Fittings require no threading or welding, but secure tube ends by set screws.

Weighing but fifty pounds, dolly may be carried in automobile trunk compartment.

Manufacturer is Cinema Products, Box 271, Louisville, Kentucky.



USE of Nu-Rail fittings permits knockdown or assembly of dolly in ten minutes.



SWIVEL SEATS provide comfort for cameraman and assistant or director.

Eastman Kodak Shares Safety Film With Dupont

TO HELP THE motion picture industry to obtain an adequate supply of safety film, Eastman Kodak will sell some of its new safety film base to Du Pont, the Kodak company announced yesterday. Estimates worked for years to produce its present commercially successful 35mm. safety film, which was announced in 1948. Edward P. Curtis, Kodak vice-president, said in a statement: "For a long time our scientists worked to produce a safety base for professional motion picture film. The base we have finally developed is known as tracetate. Commercial tests have indicated that it meets the strict standards of professional studios and theatre use. The motion picture industry has welcomed this new base. It means greater safety for all who take, store or exhibit professional motion pictures, and, of course, the theatre-going public. To make sure the professional motion picture industry will have an adequate supply of the safety film it desires we will furnish Du Pont with some of our safety base."

"We are selling to Du Pont temporarily (until Du Pont has developed its own new type of safety film) because we believe the sale will benefit the public interest by helping to speed up the long hoped-for conversion of theatre motion pictures to universal use of safety film."

MOVIOLA

16MM — 35MM

- PICTURE
- SOUND — Photo and Magnetic
- SYNCHRONIZERS
- REWINDERS

Model LP
for
16mm.
Picture

Write for
Catalogue

MOVIOLA MANUFACTURING CO.
1411 Gordon St. • Hollywood 28, Calif.

NOW AVAILABLE!

- 35mm. Variable Area Film Recording Equipment.
- 35mm. Re-recorders.
- Interlock Systems
- Studio Mixer Consoles.
- Synchronizer Camera and Projector Drives.
- 17 1/2mm. Magnetic Film and Dubbers.

QUALITY FILM RECORDING
EQUIPMENT SINCE 1930

BLUE SEAL SOUND DEVICES
556 E. 85th St., New York 28, N.Y.
Cable Address: SOUNDFILM



Make a perfect duet every time
with your Cine Special!

AUTOMATIC ATTACHMENT \$48.00 Plus Tax

JOSEPH YOLO

2005 Santa Monica Blvd.
Hollywood, California

EYEMO

SINGLE-LENS CAMERAS

With 2" SLR Lens and Case,
in good operating condition.

\$125.00

CAMERA EQUIPMENT CO.
1880 Broadway New York 18, N.Y.

FILMING IN AFRICA

(Continued from Page 132)

the Masai are moody and violent, given to sudden bursts of homicidal fury.

For one scene we carefully explained that we wanted them to charge directly at the camera, brandishing their spears. As none had ever seen a motion picture, it was quite impossible to make them realize that they were to enact only a mock battle. So I was a bit nervous when we started the camera.

They did wonderfully for half of the scene. Then all of a sudden they changed their pace, and made it an actual battle. With hysterical frenzy they let fly a barrage of spears at the camera. Luckily, none of our personnel nor equipment was damaged. Two of the spears glanced off my own helmet, as I rather ingloriously deserted my camera for safer quarters!

In spite of their brutal tendencies, however, the Masai are not without a certain very sense of humor. We were alarmed one day to hear that a herd of elephants had trampled through the Masai's village, crushing one of them to death. On investigating, we were surprised to find all the natives wreathed in smiles. The dead man, it turned out, was the local money lender.

The Masai caused us a lot of trouble when we returned to do scenes with them months after we had shot the original series. We had used ten Masai warriors in October. We now tried to get the same ten for added scenes. When we proceeded to make arrangements with the British Commissioner to use the men, he explained that five were available—the other five having died. Four had been killed fighting among themselves and one hanged by the authorities for murder.

As for the danger encountered from wild animals, my most memorable experience occurred during a preliminary survey for location months before actual production began. It occurred on the banks of the Victoria-Nile river, not far from a beautiful waterfall. Enroute back to our launch with a group of our people, I was fascinated by the sight of scores of hippos basking in the turbid water at the base of the falls. I scripped from the others and clambered upon a large rock to get a better view. And here I experienced the greatest fright of my life.

Lying atop this rock was a huge coiled snake. I almost stepped on it, then jumped down from the rock, frightened stiff. I heard a terrific hissing and spitting sound. I looked back toward the rock just as a rifle shot rang out, followed by the "ping" of a bullet ricocheting over my head. I ducked. When I looked back toward the rock again, I saw the

snake, now almost standing erect and showing a large hood-like neck. Suddenly he flined and seemed to spit a stream of dark liquid from his mouth that missed me by inches. There was another rifle shot that shattered the surface of the rock, sending fragments flying that startled the snake and sent him scurrying down the rock and away toward the river.

As I stood there shaking, not frightened to move, one of our white hunters came running towards me and asked if I were alright. I assured him I hadn't been bitten and asked what kind of a snake had appeared on the rock.

"Only cobras," he said, and I thought I detected sarcasm in his voice.

I really felt faint. He continued: "Not like the cobras of India. These are African spitting cobras!" He explained that they not only bite but can spit poisonous venom a distance of ten to twelve feet with deadly accuracy, causing blindness if it gets into a victim's eyes, and almost instant death if it gets into an open sore or wound. Rather mostly, I thought, the hunter admonished me to keep with the others in the group, thereafter, and not to stray away.

We boarded our launch, and as we continued down the Nile, I watched the hippos and the crocodiles and reflected on my experience with the cobra. I had come to peaceful Africa to photograph a story, and had encountered charging natives, belligerent elephants, and deadly spitting cobras—dangers almost equaling that of crossing busy Hollywood Boulevard against a traffic signal!

NEW HORIZONS FOR 16MM. FILMS

(Continued from Page 131)

far from ideal, one must learn to estimate exposure accurately; for more often than not, there is little time for taking exposure readings with a meter. This, again, is a matter of practice. It is a good idea to standardize on one basic medium-speed emulsion and to become acquainted with the speed and latitude of that film, so you can hit an exposure within one or two stops. In black-and-white filming, at least, the latitude of the film will compensate for a certain amount of error. If you are one or two stops off, you will still have an acceptable image.

"The consistency of the news film, like the photographic technique, should be kept simple. The most fool-proof approach is to use the basic sequence formula which newsmen cameramen have been following for years—and which consists of a long shot, medium shot,

T W E N T Y
S E C O N D
A N N U A L
A W A R D S



A C A D E M Y
M O T I O N
P I C T U R E
A R T S A N D
S C I E N C E S

MOLE-RICHARDSON CO.

Congratulates

ALL ACADEMY AWARD WINNERS

And Salutes For Outstanding Cinematographic Achievement

PAUL C. VOGEL, A.S.C.

Best Black and White Photography — "BATTLECRUSHER"

WINTON HOCH, A.S.C.

Best Color Photography — "SHE WORE A YELLOW RIBBON"

Again Mole-Richardson "Meliskies" and "Melara" have played a great role in the development of today's movie technique . . . contributing to the winning of two "Oscars" for outstanding achievement in photographic lighting

A A A

MOLE-RICHARDSON CO.
HOLLYWOOD • LONDON • ROME

Photographic Lighting Equipment Since 1917

close up, and re-establishing shot. The long shot establishes the locale, the general situation, and the mood of the sequence. The medium shot narrows the audience's attention down to the main action. A closeup brings the eye even closer to catch the small details which are meaningful or important. The re-establishing shot serves to remind the audience once more of the general situation so that there is no confusion as to orientation.

The ideal equipment for one who wants to specialize in making reversed films is a hand-held reflex camera with a turret accommodating three lenses of varying focal lengths. A camera holding a 100-foot roll of film has the advantage of accommodating two and a half minutes of action (filmed at sound speed without the necessity of stopping the camera to reload). The magnetic type reflex camera holding 50 foot magazines, on the other hand, can be loaded very rapidly, must be loaded twice as often, and is also somewhat more expensive to operate from the film standpoint. Either type of camera is acceptable, however, as long as it has adequate lenses and is of a shape and size that makes it easily hand-held.

We emphasize the hand-held feature because it is often impractical from the

NO Academy Award YET . . . BUT ACADEMY SOUND QUALITY KINEVOX

SYNCHRONOUS MAGNETIC SOUND EQUIPMENT

- ▶ SYNCHRONOUS MAGNETIC FILM RECORDER
PATENT APPLIED FOR
- ▶ FILM PHONOGRAPH
- ▶ 4 POSITION AMPLIFIER-MIXER
- ▶ MAGNETIC FILM READER
ACCOMMODATES 17.5MM, 16MM MAGNETIC FILM, 1/4" TAPE
- ▶ SOUND ERASER
FOR 16MM, 17.5MM, 16MM MAGNETIC FILM, 1/4" TAPE

Full information from

KINEVOX

INCORPORATED

4800 RIVERSIDE DRIVE

SUNBANK, CALIFORNIA, U.S.A.

Phone: STating 7-1571

Cable Address: KINEVOX

New York Representative: S.O.S. CINEMA SUPPLY CO., 622 West 124th Street

Now for the first time . . .



Supports any professional type tripod as shown above. Price, including chair—

\$89.50

F.O.B.

Shipping Weight, 50 Lbs.

CINEMA PRODUCTS

BOX 271, LOUISVILLE, KY.

... a truly light-weight portable dolly. Designed and built for the professional and amateur who wants *super smooth* dolly shots combined with the advantage of easy to handle, easy to use *aluminum*. Will support any professional-type tripod, and camera with operator and assistant. Versatile, portable, dependable. Uses new novel slip-on fittings. Light and compact, always ready for service. Comes complete with chair. Order direct.

standpoint of mobility, to set up a tripod. More often than not, the cameraman will have to run around in and out of the situation, moving from one vantage point to another with speed and accuracy. In operating the hand-held camera, however, steadiness is of paramount importance, and there are a few steps which will aid in this respect.

First, learn to hold the camera so that you have it securely in hand and so that it rests firmly against your forehead or the side of your face; hold it in such a way that your arms, braced against your body, form a natural tripod. Second, learn to hold your breath while the scene is actually being filmed, so that your breathing motion does not cause a waver effect in your photography. Third, learn to utilize nearby objects, such as trees, fences, etc., as stationary supports against which to brace the camera.

In static situations, it is often possible to set the camera on a tripod in one central location and adequately cover the situation by "flipping" from one focal length lens to another—in this way achieving the best continuity formula without moving the camera. There will necessarily be a slight gap in continuity while you are flipping lenses, but this can be "covered" in editing if you have taken the precaution of filming suitable cut-away shots. A cut-away shot is a scene which literally cuts away from the main situation to show some other phase of related action. For example, in the filming of a football game, shots of the spectators, cheer-leaders, and the band playing would all be considered cut-away shots in relation to the game itself, and could be used very nicely to cover jumps in time and action. In filming any news story, then, be sure to protect yourself with suitable cut-away shots.

Remember that the function of the newsreel is to inform the audience as to the facts of a situation. This means that closeups assume even greater importance than usual. The obvious error of the inexperienced cameraman is to include too many medium shots and not nearly enough closeups. Do not be afraid to move in close, either by shifting your camera or by using your telephoto lens.

In the heat of a newsworthy situation, it often is difficult to move about neatly as you would wish or to get in as closely as you would like. You can usually facilitate matters by obtaining in advance a press or police pass which will permit you to enter restricted areas for filming. Where the situation is so chaotic that it is impossible to get a good vantage point on the ground, get up on a nearby building or other elevation, and shoot down, using your longer focal lenses for the necessary close-ups. Where the situation is of a violent nature, such as a labor dis-



THE ACL MOVIE BOOK

The Amateur Filmmaker's Most Important Guide Book

IS YOURS **FREE** AS A MEMBER OF

AMERICA'S MOST UNIQUE MOVIE CLUB

To entitle you with the many privileges of membership, The AMATEUR CINEMA LEAGUE offers you, **FREE**, the ACL Movie Book, the finest guide to making better movies yet published. This big, 201-page book, printed on 60 lb. cardstock, covers 100 techniques and covers every phase of movie making... color and black and white. Film and Movie; writer and labor films; for the beginner and advanced amateur.

BUT THAT'S NOT ALL. As a Member you will receive... **MOVIE MATERIAL**—ACL's famous monthly magazine brimful of ideas, timely subjects and news on every phase of movie making, plus the following:

LEAGUE SERVICES AVAILABLE TO MEMBERS ONLY

TECHNICAL CHALLENGER SERVICE—provide you with unlimited access to your specific questions concerning equipment, focus, film, lighting, making cuts, camera technique, to name other problems you may face.

COMMUNITY AND ON-PLACEMENT SERVICE—locate helpful people, show us your work, establish a film club, family, business, school, club or help other film clubs in their efforts.

BLACK MARKET—help you earn a money clip in your community... offer ideas on building and building careers of amateurs. The ACL's.

CLUB DISCOUNT—when you have 10-12 good exposures with color film and the material.

OUR SERVICE SERVICE—your film may be sent to the ACL, at any time for review... you'll get helpful, detailed criticism and constructive suggestions on how to improve your films.

RENTAL SERVICE—locate other general and specific problems of movie making are most in common and give them. Camera club, use the ACL, this point, (including the Party, Review, a Good Film, etc.).

All these services, **FREE**, the ACL MOVIE BOOK, **FREE**, MOVIE MATERIAL, and more, for only \$1.00 a year... all for the price of a radial film!

FILL OUT THE COUPON AND START YOUR MEMBERSHIP AT ONCE.

AMATEUR CINEMA LEAGUE, Inc. My Check, 400 Lexington Avenue, New York 17, N.Y.
I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, Movie Material monthly, and all the League services for one year. I enclose remittance for \$4.00 which \$2.00 is for a year's subscription to Movie Material; made payable to Amateur Cinema League, Inc.

Name _____

Street _____

City _____

Zone _____ State _____

order or size where there exists the danger of having your camera snatched, it is best to stay inside a house, building, or other enclosure where your equipment can be concealed, but where you can shoot out of a window or doorway to obtain the desired footage.

When filming parades, conventions, and sporting events, an ideal arrangement is to use two cameras if they are available. One should be set up on a tripod in a central location from which the main situation can be adequately covered by using your different lenses. The other should be a hand-held camera which an assistant can use for running around to shoot cut-away shots and such. This arrangement insures not only better continuity, but an interesting variety of shots.

INSERTS AND EFFECTS FOR TELEVISION SHOWS

(Continued from Page 126)

away. Obviously, the only really satisfactory way to bridge this transition is to film a scene in which the actor actually gets into his car and drives away, this scene being dissolved in and out precisely on cue between the two live scenes.

Often, in a television dramatic script it is necessary to show the same character appearing immediately in consecutive scenes but in a different location and wearing different wardrobe or makeup. The difficulty of getting the actor out of one costume and into the other with the addition of special makeup, in time to appear almost immediately in the next scene, are obvious. In this case, it would be highly advisable to film the second scene, even though it takes place on a set that could be conveniently established in the studio.

In the special effects field, the use of film in television is practically limitless. Even as prosaic a program as a newscast can be enlivened by the use of motion pictures made of various angles of a teletype machine. These scenes can be threaded onto a loop projector and run continuously throughout the newscast. At selected times, the engineer would superimpose scenes of the teletype over the visual image of the newscaster and at other times allow them to dissolve through clearly onto the screen so that the views of the newscaster would be played against a background of typical "newscast" scenes. In this footage might be included scenes of a news staff assembling material for a program, close-ups of hands typing a dispatch from the teletype, shots of a news analyst receiving news tips over the telephone, etc. Such scenes, properly dissolved in and out, add variety and interest to a newscast which

Auricon

16 mm
Sound-On-Film

QUALITY EQUIPMENT — SENSIBLE COST



AURICON "One-Voice" CAMERA
100 FT. 16mm Sound-On-Film . . . \$685.00



"AURICON-PRO" CAMERA
200 FT. 16mm Sound-On-Film . . . \$1191.00



AURICON BLIMP (Sound Proof Enclosure)
for E.K.Cine-Special 16mm Camera \$354.00



"AURICON 1200" CAMERA
1200 FT. 16mm Sound for 33 minutes
Continuous Recording . . . \$2560.00



AURICON Synchronous Motor Drive
for E.K.Cine-Special 16mm Camera \$145.00



MODULITE Sound-On-Film Recording
GALVANOMETER
Variable Area or Variable Density \$450.00

Write today for YOUR free Catalog fully describing this AURICON Equipment in detail, plus Dual Photo-Tumbler, Tripod, and other Sound-On-Film Equipment

GUARANTEED ONE YEAR



RCA LICENSED

BERNDT-BACH, Inc.
7381 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1933

Footage of foreign locales is best purchased from film libraries, but some local material should either be filmed especially for the feature, or borrowed or purchased from local camera enthusiasts who have previously filmed such material.

Where film is to be used to complement live scenes in dramatic productions (and where budget permits), it is a wise idea for the studio to have its own single system sound camera, which records the picture and sound track on one strip of film. The film may be processed by the reversal method and placed on the projector after this one simple developing process. Such camera equipment is no longer prohibitive in cost, since there are now available on the market several low-priced single system cameras.

For the selection of stock footage and in the shooting of special footage, it is advisable to try to obtain only films of good technical quality, sharply focused and well-exposed. Films of this type can be dissolved smoothly between live sequences without any apparent change in quality which would lead the viewer to realize that he is viewing film in some sequences. Here again the old adage applies that when the mechanics of a technique call attention to themselves, the technique is a poor one. Properly used, motion picture film can free the television medium of its spatial and transmissional limits, thus helping it to grow in stature not only as an entertainment medium but as an art form as well.

EDITING 'A' AND 'B' ROLLS

(Continued from Page 28)

symbol on the work print indicates an "effect" such as a dissolve, for instance. (Line 1, Fig. 1). Where the two work print scenes are spliced, do not cut off the outgoing original scene. Allow it to extend 24 frames beyond the work print splice. (Line 2, Fig. 1). Now, match the incoming original scene to the work print, but instead of cutting it off opposite the work print splice, extend it 24 frames to precede the work print splice, cutting off the leader accordingly. (Line 3, Fig. 1). This brings up the important point of being sure to cut out of the work print, when editing, the 48 frames for each dissolve, thus making sure that the original is long enough to extend the required 24 frames each way from the work print splice. This dissolve "switch-over" from "A" roll to "B" roll results in a 48 frame overlap of the two scenes, opposite the work print symbol. (Lines 1, 2 and 3, Fig. 1).

Now, proceed to match and attach successive scenes to the "B" roll, with

HOUSTON

Automatic Color
FILM DEVELOPERS



**FOR PROCESSING
ANSCO COLOR FILM**

The Houston Automatic Color Film Developers are designed to process Ansco Color Film to highest professional standards. Four models, for 35mm. and 16mm. films, speeds from 10 to 35 feet per minute. One model equipped with sulphide applicator to produce metallic sound track with quality equivalent to black and white film. Write today for illustrated brochure.

Houston

Automatic Film Developers - Printers - Studio & Laboratory Equipment
THE HOUSTON CORPORATION, W. LOS ANGELES 66, CALIFORNIA
Tel: BRadshaw 24111

Cable: HOUSCORP

PRECISION "T" STOP LENS CALIBRATION

Transmission calibration of all type of lenses, any focal length, latest method accepted by Motion Picture Industry and Standards Committee of SMPTE

Equalize your lens stop on all focal lengths for proper exposure density by having them "T" Stop calibrated now.

LENSES COATED FOR PHOTOGRAPHY AND SPECIAL TV COATING — PROMPT SERVICE

FRANK J. TUCKER
CAMERA EQUIPMENT
1400 BROADWAY NEW YORK CITY

SALES • SERVICE • RENTALS

— 35 mm. • 16 mm. —

CAMERAS • MOVIOLOS • DOLLYS

Complete Line of Equipment for Production Available for Rental

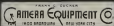
Mitchell: Standard - Hi-Speed - NC - BNC - 16 mm.

Bell & Howell: Standard - Shiftover - Eyemo

Maurer: 16 mm. Cameras

Moviola: Editing Machines - Synchronizers

SPECIALISTS IN ALL TYPES OF CAMERA REPAIR WORK. LENSES MOUNTED



BAUSCH & LOMB

BALTARS

Perfect Condition

Satisfaction Guaranteed

(ALL FOCAL LENGTHS)

25mm-40mm-50mm-75mm-100mm,
and 132mm. Prices \$15 to \$150
(Ryma, Wall, and Mitchell Models)

LIBERAL TRADE-IN ALLOWANCE
High Prices Paid for Steno. Equipment

BEN ROSENBERG

191 W. 42nd Street, • New York 18, N.Y.
Luzembourg 3-1229

THEATER QUALITY 16mm SOUND

The finest equipment plus top technical skill gives you the best, true track that will result in wider distribution and more bookings for your picture. Let us prove Tachin recording can benefit you.

Write for Information

Dept. A-11

TELEFILM, INC.

8030 Hollywood Blvd.
Hollywood 28, Calif.

Art Reeves' New Address:

ART REEVES MOTION PICTURE EQUIPMENT
AND CAMERA SUPPLY COMPANY

7512 Santa Monica Blvd., Hollywood 46, Calif.

Only Art Reeves Can Sell The New Model

SENSITESTER

Will Handle Modern Fine Grain Film

TRANSMISSION "T" Stop Calibration

DESIGNING AND
MANUFACTURING

Specialized lens
mountings and
equipment for
16mm & 35mm
CAMERAS

— Animation Equipment —

— MOTORS for
Cine Special, Myster
and Super Cameras

LENS COATING

John Clements — Erwin Horwood

NATIONAL CINE EQUIPMENT

INC.

25 WEST 24th ST., NEW YORK 10, N.Y.

RENTALS, SALES

— SERVICE —

Ryma, Mitchell,
Bell & Howell, Wall,
Cine Special Cameras

— Research & Lens
"Baltar" lenses and
others for Motion
Picture Cameras

the white leader now continuing on the "A" roll. When the next dissolve symbol appears on the work print, switch-over again to the "A" roll with the same overlap of 48 frames as before. This procedure continues for the entire reel, so that some original scenes are on the "A" roll, others on the "B" roll, with white leader filling out the opposite roll. Hence a 300 foot reel of work print will be "matched" with two rolls ("A" and "B") of original scenes.

In making the release print, first the "A" roll is printed the full length, but the printer light is cut so that exposure is made only in the sections where the scenes are assembled, the light source fading out where leader is in the roll. Then the roll of partially exposed duplicating film is reversed, and threaded up again to the same punched starting area mark as used when printing the "A" roll scenes. Then, the "B" roll is threaded into the printer, in contact with the roll of duplicating film, and the "B" roll scenes are printed. Thus, the printer light fades on to print "B" roll scenes, which will be printed in sections of the roll of duplicating film where no exposure was made over the leader portions when previously printing the "A" roll. Where the 48-frame dissolve overlaps occur, no scene fades out while the next scene is appearing. This coming and going double exposure, achieved by overlapping two fades, results in the dissolve effect planned.

Fades between scenes can be printed in two ways: first, by switching over from "A" roll to "B" roll (Lines 1 and 3, Fig. 1). This assembly method is advisable, as it clearly indicates to the printer that a fade is planned, and also, it enables a variable length of all-black in the print, between the fade-out and fade-in, (Lines 3 to 8, Fig. 2). With the second fade method, (Lines 1 and 2, Fig. 1), scenes on the same roll can be cut to fade without switching over "A" to "B." This requires advising the laboratory that a fade is desired, usually indicated by temporarily attaching a piece of tape across the splice between the two original scenes, with the word "fade" on the tape. The first method is simple and variable.

Several "tricks" are possible when using the "A" and "B" roll method. So that a title can be printed or superimposed over an action background, for instance, a title with white letters over a black background can be cut into the leader in the roll opposite the scene over which the title is to be printed. White lettered titles are desirable, but the letters should be positioned to occur over a darker part of the scene, for proper contrast or legibility. Brilliant colored letters can be used, depending upon the additive effect when combined with whatever col-

or is predominant in the section of the scene over which the title is to be printed. Other superimpositions are possible, such as action—appearing to emphasize a situation within a scene.

Another deviation of the superimposing title procedure is to splice about 30 frames of black leader to the head of the title, so that the printer can fade-in over the black leader, thus causing the title to cut-in instead of fade. With a little practice and ingenuity, the reform film editor can "A" and "B" many clever effects. Sometimes "C," "D" and "E" rolls are also assembled to achieve almost unlimited multiple exposures or "montage" sequences. Opening titles, for instance, can each be dissolved "A" to "B" while action background scenes are simultaneously dissolving on "C and D" rolls.

Recently, we have perfected a unique editing and printing procedure that, for the first time, permits camera negative prints, scenes to be printed with dissolves, fades and superimposed titles. With this ingenious method, black and white release prints from camera negatives can be dressed up with effects previously only possible by first filming on reversal original film, then printing the effects onto a duplicate negative from which the second generation release prints were made.

A clear understanding of the various "A and B roll" procedures enables the reform editor and producer to avoid the limiting camera-dissolves and camera fades, thus assuring the uniformity and versatility of scene transitions.

Figure 3 also illustrates standardized procedure of labeling and preparing reform film leaders, locating sync marks, etc. Copies of these three editing charts are available.


PICTURE OF MONTH AWARDS

(Continued from Page 112)

their filming or any new techniques developed. Short talks by the cameramen are scheduled before each screening. Thus the awards program has educational as well as incentive value.

At the close of the year, another balancing will select, from among the 12 pictures named for Picture Of The Month Awards, the best photographed picture of the year for which the man directing the photography will receive the A.S.C.'s annual trophy award.

PEERLESS SERVICE



The JAM HANDY Corporation
165 WEST 46TH STREET, NEW YORK 19, N. Y.
TELEPHONE: 6-1111, 6-1112, 6-1113, 6-1114, 6-1115, 6-1116, 6-1117, 6-1118, 6-1119, 6-1120, 6-1121, 6-1122, 6-1123, 6-1124, 6-1125, 6-1126, 6-1127, 6-1128, 6-1129, 6-1130, 6-1131, 6-1132, 6-1133, 6-1134, 6-1135, 6-1136, 6-1137, 6-1138, 6-1139, 6-1140, 6-1141, 6-1142, 6-1143, 6-1144, 6-1145, 6-1146, 6-1147, 6-1148, 6-1149, 6-1150, 6-1151, 6-1152, 6-1153, 6-1154, 6-1155, 6-1156, 6-1157, 6-1158, 6-1159, 6-1160, 6-1161, 6-1162, 6-1163, 6-1164, 6-1165, 6-1166, 6-1167, 6-1168, 6-1169, 6-1170, 6-1171, 6-1172, 6-1173, 6-1174, 6-1175, 6-1176, 6-1177, 6-1178, 6-1179, 6-1180, 6-1181, 6-1182, 6-1183, 6-1184, 6-1185, 6-1186, 6-1187, 6-1188, 6-1189, 6-1190, 6-1191, 6-1192, 6-1193, 6-1194, 6-1195, 6-1196, 6-1197, 6-1198, 6-1199, 6-1200, 6-1201, 6-1202, 6-1203, 6-1204, 6-1205, 6-1206, 6-1207, 6-1208, 6-1209, 6-1210, 6-1211, 6-1212, 6-1213, 6-1214, 6-1215, 6-1216, 6-1217, 6-1218, 6-1219, 6-1220, 6-1221, 6-1222, 6-1223, 6-1224, 6-1225, 6-1226, 6-1227, 6-1228, 6-1229, 6-1230, 6-1231, 6-1232, 6-1233, 6-1234, 6-1235, 6-1236, 6-1237, 6-1238, 6-1239, 6-1240, 6-1241, 6-1242, 6-1243, 6-1244, 6-1245, 6-1246, 6-1247, 6-1248, 6-1249, 6-1250, 6-1251, 6-1252, 6-1253, 6-1254, 6-1255, 6-1256, 6-1257, 6-1258, 6-1259, 6-1260, 6-1261, 6-1262, 6-1263, 6-1264, 6-1265, 6-1266, 6-1267, 6-1268, 6-1269, 6-1270, 6-1271, 6-1272, 6-1273, 6-1274, 6-1275, 6-1276, 6-1277, 6-1278, 6-1279, 6-1280, 6-1281, 6-1282, 6-1283, 6-1284, 6-1285, 6-1286, 6-1287, 6-1288, 6-1289, 6-1290, 6-1291, 6-1292, 6-1293, 6-1294, 6-1295, 6-1296, 6-1297, 6-1298, 6-1299, 6-1300, 6-1301, 6-1302, 6-1303, 6-1304, 6-1305, 6-1306, 6-1307, 6-1308, 6-1309, 6-1310, 6-1311, 6-1312, 6-1313, 6-1314, 6-1315, 6-1316, 6-1317, 6-1318, 6-1319, 6-1320, 6-1321, 6-1322, 6-1323, 6-1324, 6-1325, 6-1326, 6-1327, 6-1328, 6-1329, 6-1330, 6-1331, 6-1332, 6-1333, 6-1334, 6-1335, 6-1336, 6-1337, 6-1338, 6-1339, 6-1340, 6-1341, 6-1342, 6-1343, 6-1344, 6-1345, 6-1346, 6-1347, 6-1348, 6-1349, 6-1350, 6-1351, 6-1352, 6-1353, 6-1354, 6-1355, 6-1356, 6-1357, 6-1358, 6-1359, 6-1360, 6-1361, 6-1362, 6-1363, 6-1364, 6-1365, 6-1366, 6-1367, 6-1368, 6-1369, 6-1370, 6-1371, 6-1372, 6-1373, 6-1374, 6-1375, 6-1376, 6-1377, 6-1378, 6-1379, 6-1380, 6-1381, 6-1382, 6-1383, 6-1384, 6-1385, 6-1386, 6-1387, 6-1388, 6-1389, 6-1390, 6-1391, 6-1392, 6-1393, 6-1394, 6-1395, 6-1396, 6-1397, 6-1398, 6-1399, 6-1400, 6-1401, 6-1402, 6-1403, 6-1404, 6-1405, 6-1406, 6-1407, 6-1408, 6-1409, 6-1410, 6-1411, 6-1412, 6-1413, 6-1414, 6-1415, 6-1416, 6-1417, 6-1418, 6-1419, 6-1420, 6-1421, 6-1422, 6-1423, 6-1424, 6-1425, 6-1426, 6-1427, 6-1428, 6-1429, 6-1430, 6-1431, 6-1432, 6-1433, 6-1434, 6-1435, 6-1436, 6-1437, 6-1438, 6-1439, 6-1440, 6-1441, 6-1442, 6-1443, 6-1444, 6-1445, 6-1446, 6-1447, 6-1448, 6-1449, 6-1450, 6-1451, 6-1452, 6-1453, 6-1454, 6-1455, 6-1456, 6-1457, 6-1458, 6-1459, 6-1460, 6-1461, 6-1462, 6-1463, 6-1464, 6-1465, 6-1466, 6-1467, 6-1468, 6-1469, 6-1470, 6-1471, 6-1472, 6-1473, 6-1474, 6-1475, 6-1476, 6-1477, 6-1478, 6-1479, 6-1480, 6-1481, 6-1482, 6-1483, 6-1484, 6-1485, 6-1486, 6-1487, 6-1488, 6-1489, 6-1490, 6-1491, 6-1492, 6-1493, 6-1494, 6-1495, 6-1496, 6-1497, 6-1498, 6-1499, 6-1500, 6-1501, 6-1502, 6-1503, 6-1504, 6-1505, 6-1506, 6-1507, 6-1508, 6-1509, 6-1510, 6-1511, 6-1512, 6-1513, 6-1514, 6-1515, 6-1516, 6-1517, 6-1518, 6-1519, 6-1520, 6-1521, 6-1522, 6-1523, 6-1524, 6-1525, 6-1526, 6-1527, 6-1528, 6-1529, 6-1530, 6-1531, 6-1532, 6-1533, 6-1534, 6-1535, 6-1536, 6-1537, 6-1538, 6-1539, 6-1540, 6-1541, 6-1542, 6-1543, 6-1544, 6-1545, 6-1546, 6-1547, 6-1548, 6-1549, 6-1550, 6-1551, 6-1552, 6-1553, 6-1554, 6-1555, 6-1556, 6-1557, 6-1558, 6-1559, 6-1560, 6-1561, 6-1562, 6-1563, 6-1564, 6-1565, 6-1566, 6-1567, 6-1568, 6-1569, 6-1570, 6-1571, 6-1572, 6-1573, 6-1574, 6-1575, 6-1576, 6-1577, 6-1578, 6-1579, 6-1580, 6-1581, 6-1582, 6-1583, 6-1584, 6-1585, 6-1586, 6-1587, 6-1588, 6-1589, 6-1590, 6-1591, 6-1592, 6-1593, 6-1594, 6-1595, 6-1596, 6-1597, 6-1598, 6-1599, 6-1600, 6-1601, 6-1602, 6-1603, 6-1604, 6-1605, 6-1606, 6-1607, 6-1608, 6-1609, 6-1610, 6-1611, 6-1612, 6-1613, 6-1614, 6-1615, 6-1616, 6-1617, 6-1618, 6-1619, 6-1620, 6-1621, 6-1622, 6-1623, 6-1624, 6-1625, 6-1626, 6-1627, 6-1628, 6-1629, 6-1630, 6-1631, 6-1632, 6-1633, 6-1634, 6-1635, 6-1636, 6-1637, 6-1638, 6-1639, 6-1640, 6-1641, 6-1642, 6-1643, 6-1644, 6-1645, 6-1646, 6-1647, 6-1648, 6-1649, 6-1650, 6-1651, 6-1652, 6-1653, 6-1654, 6-1655, 6-1656, 6-1657, 6-1658, 6-1659, 6-1660, 6-1661, 6-1662, 6-1663, 6-1664, 6-1665, 6-1666, 6-1667, 6-1668, 6-1669, 6-1670, 6-1671, 6-1672, 6-1673, 6-1674, 6-1675, 6-1676, 6-1677, 6-1678, 6-1679, 6-1680, 6-1681, 6-1682, 6-1683, 6-1684, 6-1685, 6-1686, 6-1687, 6-1688, 6-1689, 6-1690, 6-1691, 6-1692, 6-1693, 6-1694, 6-1695, 6-1696, 6-1697, 6-1698, 6-1699, 6-1700, 6-1701, 6-1702, 6-1703, 6-1704, 6-1705, 6-1706, 6-1707, 6-1708, 6-1709, 6-1710, 6-1711, 6-1712, 6-1713, 6-1714, 6-1715, 6-1716, 6-1717, 6-1718, 6-1719, 6-1720, 6-1721, 6-1722, 6-1723, 6-1724, 6-1725, 6-1726, 6-1727, 6-1728, 6-1729, 6-1730, 6-1731, 6-1732, 6-1733, 6-1734, 6-1735, 6-1736, 6-1737, 6-1738, 6-1739, 6-1740, 6-1741, 6-1742, 6-1743, 6-1744, 6-1745, 6-1746, 6-1747, 6-1748, 6-1749, 6-1750, 6-1751, 6-1752, 6-1753, 6-1754, 6-1755, 6-1756, 6-1757, 6-1758, 6-1759, 6-1760, 6-1761, 6-1762, 6-1763, 6-1764, 6-1765, 6-1766, 6-1767, 6-1768, 6-1769, 6-1770, 6-1771, 6-1772, 6-1773, 6-1774, 6-1775, 6-1776, 6-1777, 6-1778, 6-1779, 6-1780, 6-1781, 6-1782, 6-1783, 6-1784, 6-1785, 6-1786, 6-1787, 6-1788, 6-1789, 6-1790, 6-1791, 6-1792, 6-1793, 6-1794, 6-1795, 6-1796, 6-1797, 6-1798, 6-1799, 6-1800, 6-1801, 6-1802, 6-1803, 6-1804, 6-1805, 6-1806, 6-1807, 6-1808, 6-1809, 6-1810, 6-1811, 6-1812, 6-1813, 6-1814, 6-1815, 6-1816, 6-1817, 6-1818, 6-1819, 6-1820, 6-1821, 6-1822, 6-1823, 6-1824, 6-1825, 6-1826, 6-1827, 6-1828, 6-1829, 6-1830, 6-1831, 6-1832, 6-1833, 6-1834, 6-1835, 6-1836, 6-1837, 6-1838, 6-1839, 6-1840, 6-1841, 6-1842, 6-1843, 6-1844, 6-1845, 6-1846, 6-1847, 6-1848, 6-1849, 6-1850, 6-1851, 6-1852, 6-1853, 6-1854, 6-1855, 6-1856, 6-1857, 6-1858, 6-1859, 6-1860, 6-1861, 6-1862, 6-1863, 6-1864, 6-1865, 6-1866, 6-1867, 6-1868, 6-1869, 6-1870, 6-1871, 6-1872, 6-1873, 6-1874, 6-1875, 6-1876, 6-1877, 6-1878, 6-1879, 6-1880, 6-1881, 6-1882, 6-1883, 6-1884, 6-1885, 6-1886, 6-1887, 6-1888, 6-1889, 6-1890, 6-1891, 6-1892, 6-1893, 6-1894, 6-1895, 6-1896, 6-1897, 6-1898, 6-1899, 6-1900, 6-1901, 6-1902, 6-1903, 6-1904, 6-1905, 6-1906, 6-1907, 6-1908, 6-1909, 6-1910, 6-1911, 6-1912, 6-1913, 6-1914, 6-1915, 6-1916, 6-1917, 6-1918, 6-1919, 6-1920, 6-1921, 6-1922, 6-1923, 6-1924, 6-1925, 6-1926, 6-1927, 6-1928, 6-1929, 6-1930, 6-1931, 6-1932, 6-1933, 6-1934, 6-1935, 6-1936, 6-1937, 6-1938, 6-1939, 6-1940, 6-1941, 6-1942, 6-1943, 6-1944, 6-1945, 6-1946, 6-1947, 6-1948, 6-1949, 6-1950, 6-1951, 6-1952, 6-1953, 6-1954, 6-1955, 6-1956, 6-1957, 6-1958, 6-1959, 6-1960, 6-1961, 6-1962, 6-1963, 6-1964, 6-1965, 6-1966, 6-1967, 6-1968, 6-1969, 6-1970, 6-1971, 6-1972, 6-1973, 6-1974, 6-1975, 6-1976, 6-1977, 6-1978, 6-1979, 6-1980, 6-1981, 6-1982, 6-1983, 6-1984, 6-1985, 6-1986, 6-1987, 6-1988, 6-1989, 6-1990, 6-1991, 6-1992, 6-1993, 6-1994, 6-1995, 6-1996, 6-1997, 6-1998, 6-1999, 6-2000, 6-2001, 6-2002, 6-2003, 6-2004, 6-2005, 6-2006, 6-2007, 6-2008, 6-2009, 6-2010, 6-2011, 6-2012, 6-2013, 6-2014, 6-2015, 6-2016, 6-2017, 6-2018, 6-2019, 6-2020, 6-2021, 6-2022, 6-2023, 6-2024, 6-2025, 6-2026, 6-2027, 6-2028, 6-2029, 6-2030, 6-2031, 6-2032, 6-2033, 6-2034, 6-2035, 6-2036, 6-2037, 6-2038, 6-2039, 6-2040, 6-2041, 6-2042, 6-2043, 6-2044, 6-2045, 6-2046, 6-2047, 6-2048, 6-2049, 6-2050, 6-2051, 6-2052, 6-2053, 6-2054, 6-2055, 6-2056, 6-2057, 6-2058, 6-2059, 6-2060, 6-2061, 6-2062, 6-2063, 6-2064, 6-2065, 6-2066, 6-2067, 6-2068, 6-2069, 6-2070, 6-2071, 6-2072, 6-2073, 6-2074, 6-2075, 6-2076, 6-2077, 6-2078, 6-2079, 6-2080, 6-2081, 6-2082, 6-2083, 6-2084, 6-2085, 6-2086, 6-2087, 6-2088, 6-2089, 6-2090, 6-2091, 6-2092, 6-2093, 6-2094, 6-2095, 6-2096, 6-2097, 6-2098, 6-2099, 6-2100, 6-2101, 6-2102, 6-2103, 6-2104, 6-2105, 6-2106, 6-2107, 6-2108, 6-2109, 6-2110, 6-2111, 6-2112, 6-2113, 6-2114, 6-2115, 6-2116, 6-2117, 6-2118, 6-2119, 6-2120, 6-2121, 6-2122, 6-2123, 6-2124, 6-2125, 6-2126, 6-2127, 6-2128, 6-2129, 6-2130, 6-2131, 6-2132, 6-2133, 6-2134, 6-2135, 6-2136, 6-2137, 6-2138, 6-2139, 6-2140, 6-2141, 6-2142, 6-2143, 6-2144, 6-2145, 6-2146, 6-2147, 6-2148, 6-2149, 6-2150, 6-2151, 6-2152, 6-2153, 6-2154, 6-2155, 6-2156, 6-2157, 6-2158, 6-2159, 6-2160, 6-2161, 6-2162, 6-2163, 6-2164, 6-2165, 6-2166, 6-2167, 6-2168, 6-2169, 6-2170, 6-2171, 6-2172, 6-2173, 6-2174, 6-2175, 6-2176, 6-2177, 6-2178, 6-2179, 6-2180, 6-2181, 6-2182, 6-2183, 6-2184, 6-2185, 6-2186, 6-2187, 6-2188, 6-2189, 6-2190, 6-2191, 6-2192, 6-2193, 6-2194, 6-2195, 6-2196, 6-2197, 6-2198, 6-2199, 6-2200, 6-2201, 6-2202, 6-2203, 6-2204, 6-2205, 6-2206, 6-2207, 6-2208, 6-2209, 6-2210, 6-2211, 6-2212, 6-2213, 6-2214, 6-2215, 6-2216, 6-2217, 6-2218, 6-2219, 6-2220, 6-2221, 6-2222, 6-2223, 6-2224, 6-2225, 6-2226, 6-2227, 6-2228, 6-2229, 6-2230, 6-2231, 6-2232, 6-2233, 6-2234, 6-2235, 6-2236, 6-2237, 6-2238, 6-2239, 6-2240, 6-2241, 6-2242, 6-2243, 6-2244, 6-2245, 6-2246, 6-2247, 6-2248, 6-2249, 6-2250, 6-2251, 6-2252, 6-2253, 6-2254, 6-2255, 6-2256, 6-2257, 6-2258, 6-2259, 6-2260, 6-2261, 6-2262, 6-2263, 6-2264, 6-2265, 6-2266, 6-2267, 6-2268, 6-2269, 6-2270, 6-2271, 6-2272, 6-2273, 6-2274, 6-2275, 6-2276, 6-2277, 6-2278, 6-2279, 6-2280, 6-2281, 6-2282, 6-2283, 6-2284, 6-2285, 6-2286, 6-2287, 6-2288, 6-2289, 6-2290, 6-2291, 6-2292, 6-2293, 6-2294, 6-2295, 6-2296, 6-2297, 6-2298, 6-2299, 6-2300, 6-2301, 6-2302, 6-2303, 6-2304, 6-2305, 6-2306, 6-2307, 6-2308, 6-2309, 6-2310, 6-2311, 6-2312, 6-2313, 6-2314, 6-2315, 6-2316, 6-2317, 6-2318, 6-2319, 6-2320, 6-2321, 6-2322, 6-2323, 6-2324, 6-2325, 6-2326, 6-2327, 6-2328, 6-2329, 6-2330, 6-2331, 6-2332, 6-2333, 6-2334, 6-2335, 6-2336, 6-2337, 6-2338, 6-2339, 6-2340, 6-2341, 6-2342, 6-2343, 6-2344, 6-2345, 6-2346, 6-2347, 6-2348, 6-2349, 6-2350, 6-2351, 6-2352, 6-2353, 6-2354, 6-2355, 6-2356, 6-2357, 6-2358, 6-2359, 6-2360, 6-2361, 6-2362, 6-2363, 6-2364, 6-2365, 6-2366, 6-2367, 6-2368, 6-2369, 6-2370, 6-2371, 6-2372, 6-2373, 6-2374, 6-2375, 6-2376, 6-2377, 6-2378, 6-2379, 6-2380, 6-2381, 6-2382, 6-2383, 6-2384, 6-2385, 6-2386, 6-2387, 6-2388, 6-2389, 6-2390, 6-2391, 6-2392, 6-2393, 6-2394, 6-2395, 6-2396, 6-2397, 6-2398, 6-2399, 6-2400, 6-2401, 6-2402, 6-2403, 6-2404, 6-2405, 6-2406, 6-2407, 6-2408, 6-2409, 6-2410, 6-2411, 6-2412, 6-2413, 6-2414, 6-2415, 6-2416, 6-2417, 6-2418, 6-2419, 6-2420, 6-2421, 6-2422, 6-2423, 6-2424, 6-2425, 6-2426, 6-2427, 6-2428, 6-2429, 6-2430, 6-2431, 6-2432, 6-2433, 6-2434, 6-2435, 6-2436, 6-2437, 6-2438, 6-2439, 6-2440, 6-2441, 6-2442, 6-2443, 6-2444, 6-2445, 6-2446, 6-2447, 6-2448, 6-2449, 6-2450, 6-2451, 6-2452, 6-2453, 6-2454, 6-2455, 6-2456, 6-2457, 6-2458, 6-2459, 6-2460, 6-2461, 6-2462, 6-2463, 6-2464, 6-2465, 6-2466, 6-2467, 6-2468, 6-2469, 6-2470, 6-2471, 6-2472, 6-2473, 6-2474, 6-2475, 6-2476, 6-2477, 6-2478, 6-2479, 6-2480, 6-2481, 6-2482, 6-2483, 6-2484, 6-2485, 6-2486, 6-2487, 6-2488, 6-2489, 6-2490, 6-2491, 6-2492, 6-2493, 6-2494, 6-2495, 6-2496, 6-2497, 6-2498, 6-2499, 6-2500, 6-2501, 6-2502, 6-2503, 6-2504, 6-2505, 6-2506, 6-2507, 6-2508, 6-2509, 6-2510, 6-2511, 6-2512, 6-2513, 6-2514, 6-2515, 6-2516, 6-2517, 6-2518, 6-2519, 6-2520, 6-2521, 6-2522, 6-2523, 6-2524, 6-2525, 6-2526, 6-2527, 6-2528, 6-2529, 6-2530, 6-2531, 6-2532, 6-2533, 6-2534, 6-2535, 6-2536, 6-2537, 6-2538, 6-2539, 6-2540, 6-2541, 6-2542, 6-2543, 6-2544, 6-2545, 6-2546, 6-254

CLASSIFIED ADVERTISING

RATES: Ten cents per word — minimum ad \$1.00. Ads set in capital letters. 50c per space line.

FOR SALE

COUPLES COMBINATION 16.5MM. Step printer, \$100.00. General 800W 1 x 4 slide project printer with 9 x 12 transparency frames and trays like new \$175.00. Auricon 70 sound camera with 1.9 lens, simulator, power supply and cam \$170.00. **FILM EFFECTS OF HOLLYWOOD** Highwood 9-5808

FOR SALE

and various amateur something entirely new! Done up to 200 feet in very small volume of solution. Results guaranteed to equal automatic processing. Perfect for every true development—reversal, negative, sound track color, etc. Beamlight system! Reasonable price! For complete information write: PHOTO 1120 Main, Buffalo, N. Y.

COOGAN SPECIAL

THE COOGAN COMPANY
2729 N. Cahuenga • North Hollywood

BOOK SALE

STUDIO & PRODUCTION EQUIP

FOR SALE

ALPINE CAMERA CO.,
4015 W. North Avenue Chicago 39, Ill.

BEST OFFER

STUDIO & PRODUCTION EQUIP

STUDIO & PRODUCTION EQUIP

101 CINEMA SUPPLY CORPORATION, 602 W
52ND STREET, NEW YORK, NY

EQUIPMENT WANTED

DEBIE PARYQ. MOOOL. Camera and/or lens

50015

NATURAL COLOR SLIDES Scenic National Parks
Calm, Animals, Flowers, etc. Set of slides \$9.95
Sample & Leaf 25c SLIDES - Box 205 La Habra
California

MOVIE FILMS

16-28-15mm. film—see Film March of Time, Inc. for price picture prints and Reel Room (S&A), 100 Michigan Avenue, Chicago (Illinois)

16-28-15mm.—ROCKE DE DIE and HEN HOP
See picture film, drawn directly on color film
film Color prints, 16mm sound \$29.75 each
International Film Bureau, 600 Michigan Avenue
Chicago, Illinois

CAMERA & SOUND MEN

ROGER CAMERA TIMER

For automatic operation of time-lapse camera and light for TIME-LAPSE CINEMATOGRAPHY and ANIMATION as used by many organizations since 1935. Precision Measurement Equipment

SETTINGS: 1, 2, 3, 4, 12 and 24 Exp. per Hour
1, 2, 3, 4, 8, and 8 Exp. per minute
and faster, also single frame push button

SGLAS

Sandy Hook, Connecticut

FILM PRODUCER IN ANGOLA can cover any cinematographic work in Belgian Congo, Angola, Mozambique and Portuguese West Africa. Production ANTONIO DE SOUSA, Caixa Postal No. 135, Nova Lisboa, Angola, Portuguese West Africa

WANTED PARTIES INTERESTED in unusual ideas, materials, or Novelties should write to: Hiram B. G. W. or Kodachrome Using Rules H/10 of sound speed for dubbing sound. Prepared to assemble programs with complete rights for commercial purposes. Considerable shooting assignments. How describe these completed. Others in world. B. G. SAVANA, 27 Canby Road, Hartford, India

LABORATORY & SOUND

SOUND RECORDING at a reasonable cost. High fidelity 15 or 25. Quality guaranteed. Complete studio and laboratory sound. Film cutting and accurate cutting. SQUARE MOTION PICTURE SERVICE, INC., 1115 Cleveland Avenue, Cleveland 3, Ohio. Phone (216) 391-2101

ANNUAL AMATEUR AWARDS

(Continued from Page 12)

with Kodachrome film. Sheward used a Cine Special camera.

"Navajoland," entered by Richard V. Thiriot, of Salt Lake City, is a travelogue on that part of the great Southwest where dwell the dwindling and not-to-well-off Navajos. Thiriot has caught the beauty of this colorful country with his camera and Kodachrome film, and concludes the picture with intimate shots of some of the Indians who inhabit Navajoland. Had Thiriot been able to schedule his filming during the stormy weather season and thus been able to capture the colorful scenes abounding in Navajoland at that time of year, his photographs would have greater pictorial interest, highly necessary where subject material is predominantly static. Thiriot used a Filmo 70-DA and Kodachrome film.

"Cup Of Fear," produced and entered by the Stamford (Connecticut) Cinema Club and photographed by John Harris, is a well directed, acted and photographed "whodunit" in which one of several office employees who have been passed up in a company promotion, murders the hapless executive promoted to the vice-presidency. A cup of wine, antidote for poison supposedly fed the mur-

JUST OFF THE PRESS

THE NEW 1950 EDITION

AMERICAN CINEMATOGRAPHER HANDBOOK

IMPROVED ENLARGED REVISED

(With Color) (Now Over 300 Pages) (To Date)

With ... Television Photography, X-ray Scope Recording, "T" Stops, Lensmation, Dupont's New Color Film, Magnetic Recording, Charts, Tables, Diagrams, Per Second and Silent Camera, Projectors, Panchromatic and Color Film, Filters, Lenses, Formulas, Etc., Etc.

PROFESSIONAL and AMATEUR

35mm., 16mm., 8mm. and MINI-CAM

THE ONLY HANDBOOK OF ITS KIND

Price \$5.00

California Buyers
Add Sales Tax

SEND FOR DESCRIPTIVE CIRCULAR

AMERICAN CINEMATOGRAPHER HANDBOOK

1185 North Terosado St.

Hollywood 27, Calif.

C. ROSS

FOR

LIGHTING EQUIPMENT

Inks and Arc Lamps including Required Accessories
Generators—Cables—Boards—Boxes

•

Ruby Camera Crane—Dollies—Blimps—Geared Heads

•

GRIP EQUIPMENT

FOR LOCATION AND STUDIO

Parallels—Stops—Platform Ladders
Century Stands—Reflectors—Flags—Screens

•

SOLE EASTERN MOLE-RICHARDSON CO. DISTRIBUTOR

RENTALS • SALES • SERVICE

•

CHARLES ROSS, Inc.

333 WEST 52nd STREET

NEW YORK 19, N.Y.

Circle 6-5470-1

Don't Miss...

the next issue of the American Cinematographer and the announcement of newer and better

ART REEVES DEVELOPING MACHINES

FOR 16.35MM R&W OR
REVERSAL OR COMPLE-
MENTARY COLOR

JOEL FOX PHOTO EQUIPMENT
8550 SANTA MONICA BLVD
HOLLYWOOD 35, CALIF.
Cable: "Revelex"

RUBY EDITORIAL SERVICE, INC.

Complete Film Editorial Facilities for
Motion Picture & Television
Production

SOUNDPROOF AIR-CONDITIONED
PRIVATE EDITING ROOMS
Modern Equipment for
EVERY TECHNICAL REQUIREMENT
35 & 16mm

RENTALS BY DAY, WEEK
OR MONTH
ALL NEW MOVIEOLA EQUIPMENT

Equipment Available for
Off the Premise Rentals.

729 - 7th Ave., New York 19, N.Y.
Tel. Circle 3-5840

AKELEY CAMERA AND INSTRUMENT CORP.

175 Varick Street

New York 14, New York
—Established 1904—

Designers and manufacturers of silent
and sound motion picture cameras
with 225° shutter opening, 1288°
shutter opening for television use,
gym tripods and precision instruments.
Complete engineering and machine
shop facilities for experimental work,
model and production runs.

INQUIRIES INVITED

dancer at a dinner, proves his undying
All shots are interiors and save for one
or two, are excellently lighted and pho-
tographed. Many professional touches
such as dolls shots, dramatic camera
angles, and story-telling closeups high-
light the picture. Harris used a 16mm
Bolex camera and Kodak Super X pan-
chromatic film.

"Indian Summer," properly may be
termed a poem on film. Bert Seidenberg
took his camera into the great outdoors
one autumn day and photographed many
beautiful seasonal scenes which he then
skillfully knit together in a smooth flow-
ing pictorial continuity. Scenes of color-
ful autumn foliage, falling leaves, blue
Indian Summer skies, large rivulets car-
rying tiny sailboats of leaves toward the
sea—all add up to an impressive ten
minutes of screen entertainment. Seiden-
berg photographed this picture with a
Cine Special and Kodachrome film.

Limited space precludes a description
of the films receiving Honorable Men-
tion. However, all have demonstrated a
desire for serious accomplishments in
film making and the contest committee
believes their subsequent work will re-
flect considerable improvement.

To these filers, and to all movie
amateurs, everywhere, we extend a cor-
dial invitation to participate in American
Cinematographer's 1951 Competition,
when leading directors of photography
of Hollywood studios will again judge
and nominate for awards those films dis-
playing the best amateur movie making
skill.

CURRENT ASSIGNMENTS

(Continued from Page 145)

Douglas, Walter Blauk and Philip Dorn
George Herman, director

• WILLIAM DAWSON, "Windmills 21," with
James Stewart, Shelly Waters, Dan Duryea,
Stephen McNelly, Anthony Mann, director

• CRISTINA BARK, "Reckless," with Joel
McCrea, John McIntyre and Jennifer Nelson
Blanc Fragonard, director

• EDNA MARR, "Down Hawk," (Tech-
nicolor) with Yvonne DeCarlo, Richard
Crane, Lou Andrews and Lucille Ballley,
Frederick de Cordova, director

Warner Brothers

• SAM SHOOTER, "Lightning Strikes Twice,"
with Richard Todd, Ruth Roman and Mer-
cedes McCambridge King Fido, director

• CARL GUTHER, "Two Million Dollar Run-
ners," with Steve Cochran and Gaby Anderson
Audrey Stone, director

• WILLIAM CLARK, "Sugarfoot," with Be-
delah Scott, Adele Jergens, Raymond Massey,
S. Z. Sakall, and Hugh Sanders, Edwin L.
Merna, director

• WILLIAM CLARK, "Ten For Two," (Tech-
nicolor) with Dore Day, Gordon MacRae,
Zee Aarons, and S. Z. Sakall, David Butler,
director

• TIM MCCOY, "The Breaking Point," with
John Garfield and Patricia Neal, Michael
Curtiz, director

**16 MM and 8 MM
DUPLICATES**
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
QUICK AND EASY & WHITE

**16 MM SOUND
RECORDING**
and other services
to motion producers
**35 MM LAB and
FILM STRIP SERVICE**

**16 MM
and
8 MM**
*Motion
Picture
Service*

WRITE
FOR
PRICES
CPT A

GEORGE W. COLGURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 4, ILL.

RUBY CAMERA EXCHANGE

Rents . . Sells . . Exchanges

Everything You Need for the
PRODUCTION & PROJECTION
of Motion Pictures provided
by a Veteran Organization
of Specialists

35 mm. . . . 16 mm.
Television

IN BUSINESS SINCE 1910

729 Seventh Ave., New York 19, N.Y.
Cable Address: RUBYCAM

RICHARDSON CAMERA CO.

Designers And Builders Of

Special Motion Picture

and

Television Equipment

Animation Motors
Optical Printers

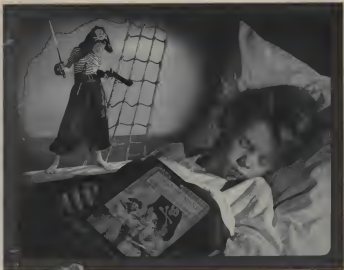
Inquiries Invited

1065 NORTH FAIRFAX AVENUE
HOLLYWOOD 46, CALIF.

**PROCESS ALL TYPES
OF 16mm—35mm FILM**

**EDL DEVELOPING
MACHINES**

List of Users and Details on Request
601 OL. BOST. & WASHINGTON BLVD., CHICAGO 26, ILL.



Maker of dreams . . .

•To make dreams like this can-violog . . . to show them with the smoothness that brings life and reality . . . that is the job of the optical-effects man.

Yet it is only one of his many contributions to modern pictures. By his skill with the optical printer . . . his production of fades and wipes, of dissolves and laps . . . he

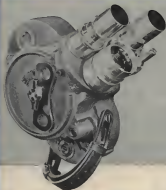
plays so important part in giving American movies their high standard of technical excellence.

If the optical-effects man is to play this part to the full, he must use dependable film of superior quality. That's why he usually prefers to work with the large and well-known family of Eastman motion picture films.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD



Another Hollywood favorite...

THE BELL & HOWELL 70-DE CAMERA is one of the most versatile in the 16mm field. It operates at seven governor-controlled film speeds, has a three-lens turret with matching positive finders. Other features are a critical focuser, rewind knob and hand crank to permit back winding of the film for lap dissolves and double exposures. A 204° open segment shutter gives a 1/60 of a second exposure at sound (24 frames) speed.

You buy for a lifetime when you buy **Bell & Howell**

Auto Load Owners! Don't miss this!

Now you can greatly increase the picture-taking possibilities of your Auto Load camera — at a special low price!

Your Bell & Howell dealer will convert your Auto Load to a turret model for only \$39.95, complete! The usual price is \$75.00. This offer is good only until July 1, 1958.

With summer coming you'll want to be prepared for all its movie-making opportunities. And with the B&H turret head on your camera you'll have 3-lens versatility at your fingertips.

Better act now. Take your Auto Load to your Bell & Howell dealer right away!